

NATURAL MUSIC COURSE

HARMONIC  
FOURTH  
READER

FREDERIC H.  
RIPLEY

THOMAS  
TAPPER

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Harmonic fourth  
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Natural Music Course

# HARMONIC FOURTH READER

BY

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HARMONIC FOURTH READER.

E-P 5



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## PREFACE.

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THE books of the Natural Course in Music present the study of music as an art. If followed faithfully, they establish a love for music and at the same time cultivate the creative and appreciative faculties. For while they stimulate the æsthetic sense by presenting the finest examples of music for the young, they arouse and cultivate the inventive power by a systematic course of ear and eye training.

Music study thus conducted becomes active, stimulating, intellectual. The feelings which are aroused by the singing are not allowed to pass away unfruitful, but affect the will, which in turn stimulates to action of a highly developing character.

The pupil is regarded as an active responsible agent, capable not only of being influenced but also of influencing others; not as an appreciative listener alone, but as a possible creator of art; not merely as an instrument to be played upon and swayed by the leader's emotions, but as an independent thinker capable of expressing feelings peculiar to himself.

The fact is sometimes forgotten that tonal combinations are as clearly objects of thought as any of the material used in elementary perception development. It is readily conceded that the smallest children are capable of making designs of the colors and forms commonly used in the primary school, but it is not so generally believed that the same children are capable of making tonal designs or musical compositions. The fact is, however, that music is so natural and universal that if tone combinations are distinctly presented as objects, the use of them for design becomes possible at a very early stage; but a difficulty with music arises frequently from the fact that the period which should be spent in making the members of the tone family distinctly familiar is devoted to an effort to establish certain ethical and æsthetical principles which are thought to be established when the child has lapsed into a passive condition entirely subservient to the teacher's will. Thus not only is the educational value of elementary music as a means of cultivating sense perception by hear-



ing lost, but the foundation on which development is based is neglected and the artistic study of music in the upper grades is retarded.

Training the ear in tone perception is never completed. It corresponds to drill on the number tables, which is never so perfect that it can not be improved. So in this fourth reader of the Harmonic Series the study of tone relation is continued and material for review is freely furnished, together with new and varied combinations for advanced study.

The compositions presented for study are of larger form and display a more artistic development than was possible in an earlier book.

Emphasis is placed on the necessity of establishing the symbols of music as the representatives of actual thought which the mind receives without the medium of instrument or voice, so that the pupil shall be able to study the composition in silence, and in silence to work out his own tone design.

The Fourth Harmonic Reader presents the following interesting subjects for study and practice :

1. Development of larger artistic wholes, by means of which the æsthetic nature may be cultivated.
2. Review material for the further development of tonal perception and the increase of the cause to study music silently.
3. Presentation of exercises in different modes (major and minor) for the study of harmonic relation.
4. The study of movement as expressed in more varied rhythmic form.
5. The study of advanced chromatic modification, with a consideration of resulting intervals.
6. The theory of music as expressed in the footnotes and applied in the dictation work.
7. Study for voice culture, with special reference to the change in boys' voices and the use of the bass clef.
8. An enlarged and carefully selected collection of songs in various forms.
9. A collection of patriotic and devotional songs for assemblies and special occasions.



## DIRECTIONS.

**The Conditions.**— With each advancing grade the conditions change somewhat. The difficulties which beset the beginners have passed away, but new and quite as serious obstacles now await us. The character of the school has changed, new, untrained pupils have come in, much of the elementary knowledge and power seen in lower grades is wanting here. There is a great unevenness in ability. Self-consciousness has asserted itself, and a feeling of restraint limits the pupil's efforts. The voices are growing thicker. The more vigorous boys' sports and habitual shouting on the playground and in the streets have roughened the tones. There is a very general stiffness of the vocal organs. These conditions must influence us in our practice.

### The Voices.

The voices must be made flexible and light by the constant use of vocal drills, and the control of the breath must be secured by intelligent phrasing and artistic performance. The range of tones is now probably greater than before, except with boys whose voices are beginning to change.

**Vocal Drills.**— The practice of beginning high and singing down the scale must now be combined with exercises moving in the opposite direction, and exercises for flexibility must begin rather low and work up by degrees.

#### Exercise for Flexibility.



The exercise should continue advancing upward, a step at a time, till the voices are pure and flexible.

**Holding the Tone and Changing the Syllable.**— Holding the tone and establishing a *new key tone* or *Do* is a matter that should be fully reviewed and perfected. Each pupil's power should be ascertained by individual test.



## Additional Vocal Drill for Flexibility and Correctness of Pitch.

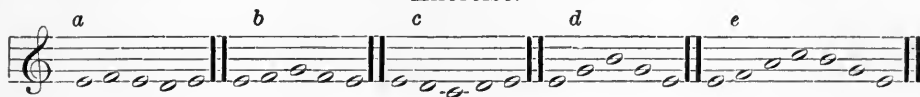


Give the correct pitch at the beginning and test the pitch at the end. When this exercise is correctly sung, it may be extended upward one degree at a time.

Many pupils in this grade will be found wanting in the power to recognize either the tonality or the syllables at sight. For their benefit a little instruction and some practice should be given with the opening lessons. To ascertain the status of the class use the following exercises.

Beginning at the left, sing instantly, calling the first tone Do. Then call the same tone Mi, then Sol, then Fa, then La. Do the same with each group of notes in turn. Let the recitation be individual. Assign similar exercises to slow pupils for home study. Continue the work until every pupil has the order of the scale tones, the syllables and the tonality, perfectly at command. When the first stage of development is fully accomplished, require the pupils to give the *tonality* without giving the syllables, then require them to give the tonality with little word groups.

## Exercise.



## Cultivation of the Ear.

Pupils will be found who are still unable to tell Do, Re, from Do, Ti, and whose perception of rhythms is equally bad. Do not relax the effort till every pupil in the class is able to perceive simple tone relations from hearing. Add to this the very simplest individual reading exercises, and make sure that every pupil can at least read scale successions correctly.

Perception of rhythms and familiarity with simple rhythmic figures must be cultivated persistently. In this work make quick tests of each pupil's power by writing on the board a collection or succession of musical



figures or phrases and call upon the pupil to tell what each *says*. Thus,—The following being before the pupils, the teacher may say, “What does *one* say?” then *five*, *two*, and so on, referring to the phrases on the board. The pupil should instantly respond with the *movement*, giving the measures as wholes.

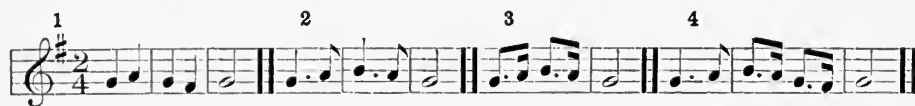
## Exercise.



NOTE. The figures should be varied and increased in variety until every combination used in the book is entirely familiar.

**Dictation.**—The elementary steps should be reviewed and enforced by means of dictation. Rapid oral dictation first for tonality and then for rhythm should be given at the opening of each lesson. In this exercise the teacher should sing or play such simple combinations as Do, Ti, Do; Do, Re, Do; Do, Sol, Mi, Do, and the like, using the syllable *loo*, and the pupils respond with the tones and the *syllables*.

For rhythms the teacher sings simple measures as



and calls upon the pupils to tell the kind of notes used in two-four meter, and how the same figure would be represented in two-two meter.

**Written Dictation.**—The work in dictation which is called written dictation is precisely like oral dictation except in the matter of recitation. In written dictation the pupil writes what before he gave orally. Written dictation is necessarily slower and hence can hardly form a part of *every* exercise. The writing, too, may be done by a single pupil at the board, or it may be a class exercise written on ruled paper. In this case it becomes a general test and is very useful in estimating the individual ability of the pupils.



### Summary.

The various lines of work suggested here are carried forward in the book to the end. Additional exercises for vocalization and dictation will be found in the proper places. The theory of music, which now becomes a matter of some importance to the children, is provided for under the head of Dictation, while the terms used in music are explained in the footnotes. We do not require the definition of *symbols* when the definition is a statement of their use, as the correct use is sufficient evidence that it is understood.

**Teaching Chromatic Tones and Advanced Rhythms.**— Nearly every possible combination of chromatic tones may be given as the natural scale tones in another key. This fact is illustrated again and again in the lessons in the book, and in chart drills. Similarly every rhythm, however complicated, will be found on analysis to be but a new combination of elements already made familiar by the analysis given in the chart.

The intimate relation between rhythms and tonal groups makes the advanced study of either dependent in a measure on the other. Thus intervals which by themselves seem very difficult often appear to be but a necessary correlative of certain movements. Hence, the movement of the music should be fully in mind when the interval is attempted. For example, the following exercise contains two little phrases which are precisely alike, and when so considered it becomes entirely easy. If the exercise is taken note by note, an awkward interval occurs ( $\sharp 1$  to 5); but this interval disappears altogether when we sing the first phrase by itself, stopping on  $\sharp 1$ , and then sing it again, going on to the end.



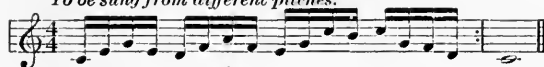
The effect produced by such sudden key changes as this illustration affords are made familiar to our pupils by the continued practice of the chromatic studies given in the charts. This study when systematically taken as prescribed gives a taste for music which else could be acquired by instrumental study only.



# PART I.

## Vocal Drill.\*

*To be sung from different pitches.*



Ch. Ser. G, pages 1 and 2.

Ex. 1.



Ch. Ser. G, page 2.

Ex. 2.



Ex. 3.



Ex. 4.



Ex. 5.



STAFF. CLEF. | BAR. || DOUBLE BAR.  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , METER SIGNATURES

REPEAT.

\* Vocal Drill, see Directions, page 5.



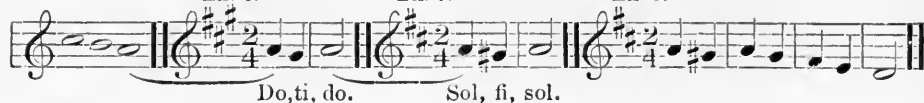
## Study of Chromatics.

Ch. Ser. G, pages 4 and 3.

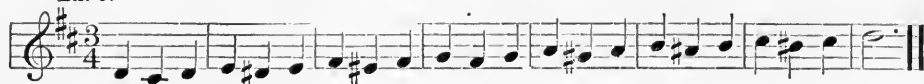
Ex. 6.

Ex. 7.

Ex. 8.



Ex. 9.

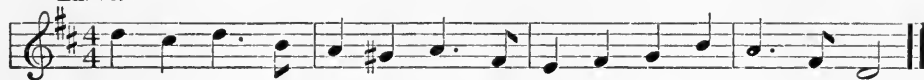


\* Ch. Ser. G, page 12, Ex. 1 and 2.

Ex. 10.



Ex. 11.



## BEGONE! DULL CARE.

Ch. Ser. G, page 16, Ex. 2.

ENGLISH AIR, 17TH CENTURY.

*Allegretto.**mp**f*

1. Be-gone! dull care, . . I prith-ee, be-gone from me, . . . Be-  
2. O, too much care . . Will make a young man turn gray, . . And

# SHARP.

b FLAT.

n NATURAL.



KEY SIGNATURE.

A sharp, flat, or natural used as in Ex. 7, is called an accidental, and the tone which it indicates is called a chromatic tone.

*Allegretto*, light and cheerful, but slower than *Allegro*; *f*, *forte*, strong; *mp*, *mezzo piano*, moderately soft; *mf*, *mezzo forte*, moderately strong.

\* See directions for Chromatic and Rhythmic teaching, page 8.



*mp* *mf*

gone! dull care, You and I shall nev - er a - gree. . . Long  
too much care Will turn an old man to clay. . . My

*f* *mp*

time hast thou been tar-rying here, And fain thou wouldst me kill, . . . But i'  
wife shall dance and I will sing, So mer-ri-ly pass the day, . . . For I

*f*

faith, dull care, . . . Thou nev-er shall have thy will. . .  
hold it one of the wis - est things To drive dull care a - way. .



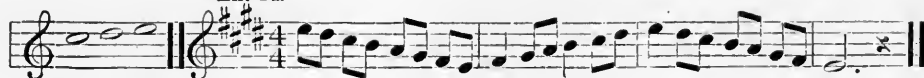
## Ch. Ser. G, page 4. Ex. 2.

Ex. 12.

Ex. 13.



Ex. 14.



Ex. 15.



Ex. 16.



Ex. 17. Ch. Ser. G, page 4, Ex. 6.



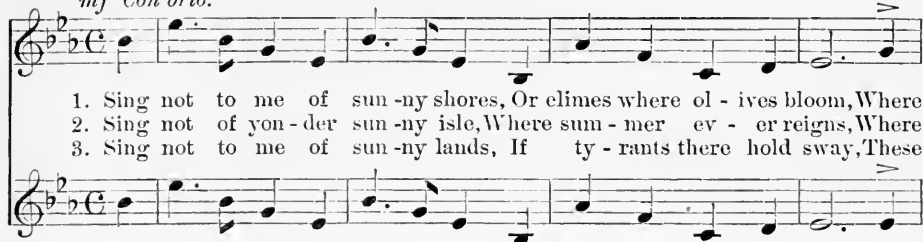


## SING NOT TO ME OF SUNNY SHORES.

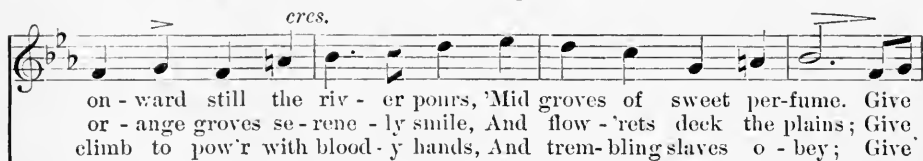
Ch. Ser. G., page 4.

JAMES LITTLE.

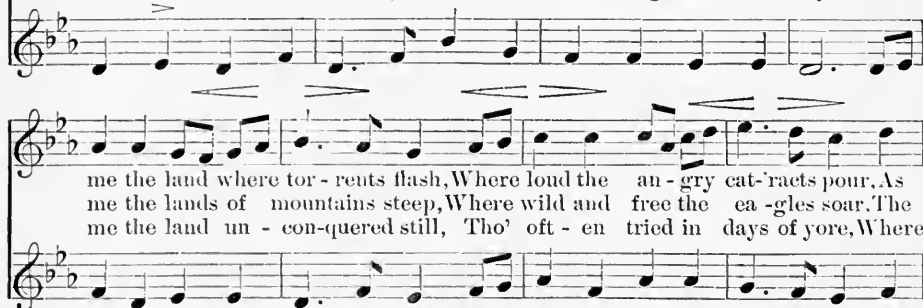
J. SNEDDON.

*mf Con brio.*


1. Sing not to me of sun-ny shores, Or climes where ol - ives bloom, Where  
 2. Sing not of yon - der sun-ny isle, Where sum - mer ev - er reigns, Where  
 3. Sing not to me of sun-ny lands, If ty - rants there hold sway, These



*cres.*  
 on - ward still the riv - er pours, 'Mid groves of sweet per-fume. Give  
 or - ange groves se - rene - ly smile, And flow - 'rets deck the plains; Give  
 climb to pow'r with blood - y hands, And trem - bling slaves o - bey; Give



me the land where tor - rents flash, Where loud the an - gry cat - racts pour. As  
 me the lands of mountains steep, Where wild and free the ea - gles soar. The  
 me the land un - con - quered still, Tho' oft - en tried in days of yore, Where



*rall.*  
 wild - ly on their course they dash; We love our own dear shore.  
 diz - zy crags where tem - pests sweep; We love our own dear shore.  
 free - dom reigns from plain to hill; We love our own dear shore.

*Con brio*, with life, spirit;  $\text{cresc.}$ , *crescendo*, gradually increase the power of tone;  $\text{dim.}$ , *diminuendo*, gradually decrease the power of tone; *rall.*, *rallentando*, gradually slower and softer.  $\text{HOLD.}$ ; this increases the value of a note at least one beat.



## MY BARK IS BOUNDING TO THE GALE.

FELIX MENDELSSOHN (1809-1847).

My bark is bound-ing to the gale, . The sea is foam-ing

round her, A - dieu to thee, . my na - tive vale, A - dieu to

*p dolce.*  
thee, my na - tive vale, And thee for whom I wan - der, and

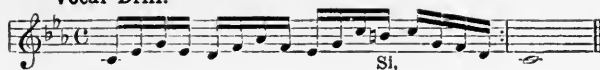
*sf*  
thee for whom I wan - der, and thee for whom . I wan - der.

— TIE ; two notes representing the same pitch, joined by a tie, are sung as one note having their united value.

*p*, piano, softly ; *dolce*, sweetly, softly, delicately ; *sf*, *sforzando*, one chord or tone to be sung with force ; > ACCENT.



## Vocal Drill.



Ch. Ser. G, page 11, Ex. 3.

Ex. 18.

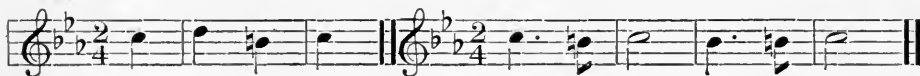
Ex. 19.

Ex. 20.

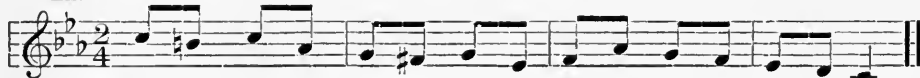


Ex. 21.

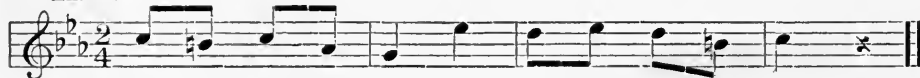
Ex. 22.



Ex. 23.



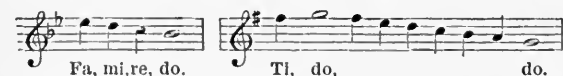
Ex. 24.



Ex. 25.

(a) Major.

(b) Minor.



The key signature shows the

position of Do. The flat farthest to the right is always on Fa, and the sharp farthest to the right is always on Ti.

○ WHOLE NOTE. ♩ HALF NOTE. ♪ QUARTER NOTE. ♫ EIGHTH NOTE. ♫ SIXTEENTH NOTE. ♫ THIRTY-SECOND NOTE. — WHOLE REST. - HALF REST. x QUARTER REST. v EIGHTH REST. z SIXTEENTH REST.

A dot placed after a note increases its value one half, thus: ♩. equals ♩ or ♩; ♪. equals ♪ or ♪; ♫. equals ♫ or ♫.



## Ex. 26.

## THE THREE RAVENS.

Ch. Ser. G, page 13.

ENGLISH AIR, 16TH CENTURY.

*Smoothly and with expression.*

1. There were three rav - ens sat on a tree, Down a down, hey -  
 2. Be - hold, a - las! in yon green field, Down a down, hey -  
 3. His faith - ful hawks so near him fly, Down a down, hey -  
 4. She lift - ed up his ghast - ly head, Down a down, hey -

The common meter signatures are  $\frac{2}{2}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{4}{4}$ ,  $\frac{4}{8}$ ,  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$ ,  $\text{C}$  and  $\text{C}$ . The figures show the note value in each full measure. The upper figure shows also the number of beats or pulses to a measure, and the lower figure indicates the note value of each beat.  $\text{C}$  indicates a four part measure and  $\text{C}$  a two part measure.

*poco*, a little; *rit.*, *ritardando*, retarding the speed gradually.



*mp*

down, hey-down; They were as black as they might be, With a  
 down, hey-down; There lies a knight, slain 'neath his shield, With a  
 down, hey-down; No bird of prey dare ven- ture nigh, With a  
 down, hey-down; And kissed his wounds that were so red, With a

*mp*

*mf*

down; . . . And one of them said to his mate, "Where shall we our  
 down; . . . His hounds lie be-side his feet, So well do they their  
 down; . . . But see! there comes a fal-low doe, And to the knight she  
 down; . . . She bu-ried him be-fore the prime, And died her-self ere

*mf*

*p* *poco rit.*

break - fast take? With a down, der - ry, der - ry, der - ry down, down!  
 mas - ter keep, With a down, der - ry, der - ry, der - ry down, down!  
 straight doth go, With a down, der - ry, der - ry, der - ry down, down!  
 even - song time. With a down, der - ry, der - ry, der - ry down, down!

*p* *poco rit.*



## Studies in Major and Minor.

Ch. Ser. G, page 11.

Ex. 27.

*Andante.*

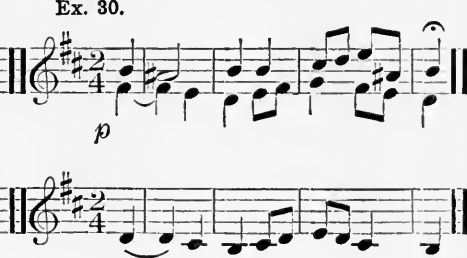
Ex. 28.

*Andante.*

Ex. 29.

*Moderato.*

Ex. 30.



Ex. 31.

*Andantino.*

Ex. 32.



*Accent.* — The first beat of every measure should be accented, and in  $\frac{4}{4}$  and  $\frac{6}{8}$  meters, a secondary accent, weaker than the first, falls on the third and fourth beats respectively. The effect of the secondary accent in  $\frac{4}{4}$  meter is illustrated by the word com' pro-mis' ing.

*Andante*, moderate, but flowing; *Moderato*, moderately, as to speed; *Andantino*, a little faster than *Andante*; *pp*, *pianissimo*, very softly.



## WIND AND SEA.

BAYARD TAYLOR.

J. SPENCER CURWEN.

*With spirit.*

The sea is a jo - vial com - rade, He laughs wher - ev - er he  
 Yet wel - come are both their voi - ces, I know not which is

goes, . . . . His mer - ri - ment shines in the dimp - ling lines That  
 best, . . . . The laugh - ter that slips from the o - cean's lips Or the  
 ha, ha,

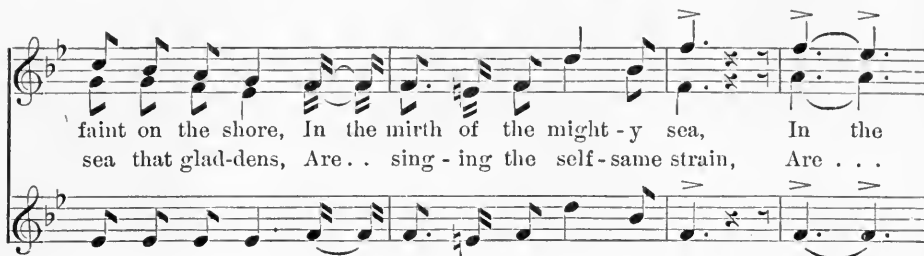
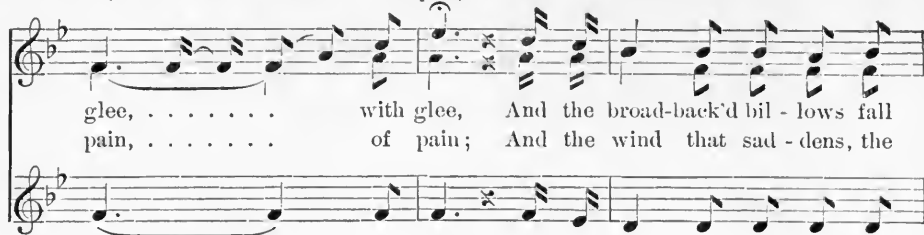
wrin - kle his hale re - pose. He . . . lays him - self down at the  
 com - fort - less wind's un - rest. There's a pang in all re -

feet of the sun, Shakes all o - ver with  
 joi - cing, Joy in the heart of

And shakes all o - ver with glee, . . . . with  
 A joy in the heart . . of pain, . . . . of



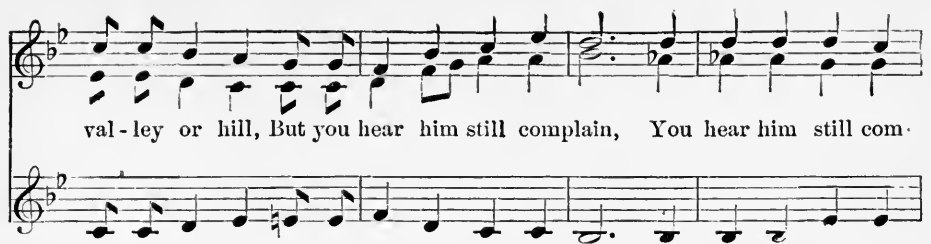
Shakes all . . . o - ver with glee,  
Joy in the heart . . of pain;



FINE. The end. *Legato*, smoothly.

Har, Fourth Reader.



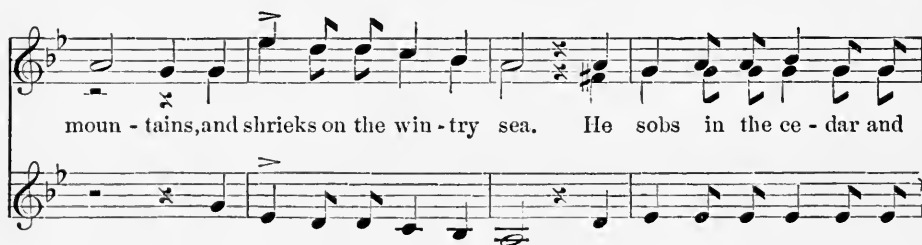


val - ley or hill, But you hear him still complain, You hear him still com -

*rallentando.*

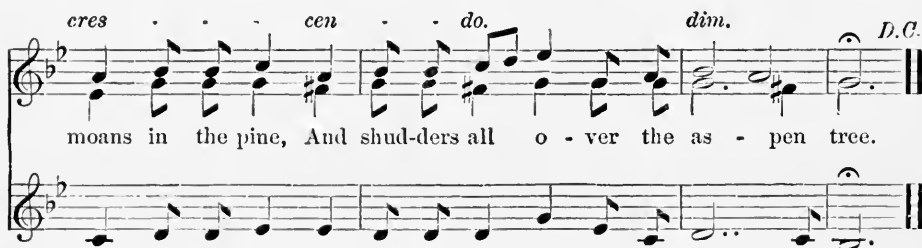


plain, You hear him still com - plain. He wails on the bar - ren



moun - tains, and shrieks on the win - try sea. He sobs in the ce - dar and

*cres.*      *cen*      *do.*      *dim.*      *D.C.*



moans in the pine, And shud - ders all o - ver the as - pen tree.

*D.C., Da capo.* From the beginning.



## ENVY.

Ch. Ser. G, page 12.

CHARLES and MARY LAMB.

*p*

1. This rose - tree is not made to bear The vio - let blue, nor  
 2. And should it fret, you would sup - pose It ne'er had seen its  
 3. Like such a blind and sense-less tree As I've im - ag - ined

*cres.* *p*

'lil - y fair, Nor the sweet mi - gnon - ette: And if this tree were  
 own red rose, Nor aft - er gen - tle shower Had ev - er smelled its  
 this to be, All en - vious per - sons are: With care and cul - ture

dis - con - tent, Or wished to change its nat - ural bent, It  
 ros - e's scent, Or it could ne'er be dis - con - tent With  
 all may find Some pret - ty flow'r in their own mind, Some

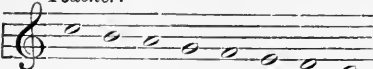
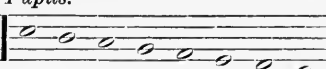
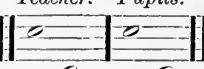
all in vain would fret, It all in vain would fret.  
 its own pret - ty flower, With its own pret - ty flower.  
 tal - ent that is rare, Some tal - ent that is rare.



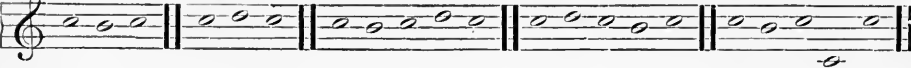
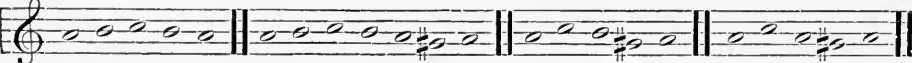
## Dictation.

The oral dictation is suggested for review. See directions, page 7.

The teacher sings with *loo*; the pupils respond naming the tones as they sing. Illustration:—

<i>Teacher.</i>	<i>Pupils.</i>	<i>Teacher. Pupils.</i>
		
<i>Loo, loo, loo, loo, loo, loo, loo, loo.</i>	<i>Do, ti, la, sol, fa, mi, re, do.</i>	<i>Loo, loo. Do, do.</i>

### Review Exercise.


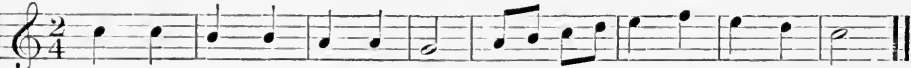
1	2	3	4	5
				
6	7	8	9	
				

The teacher should give the exercises quite rapidly and demand prompt responses. In addition to those suggested in the book the teacher should add every reasonable combination of tones she can think of.

## Written Dictation.

The teacher should require the pupils to draw the staff and place the clef. After singing the scale to fix the tones in the pupils' minds, she calls attention to the position of *Do* upon the staff. She should then sing the exercise slowly, with the syllable *loo*; and the children should write the notes upon the staff. Afterwards the correct representation should be placed before them, errors corrected, and new trials made.

## Rhythmic Dictation.

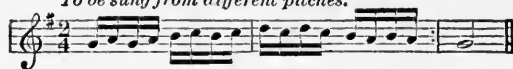
1	2
	
3	
	

## Theory.

Review the signs used in music, including staff, clef, key signature, meter signature, sharps, flats, notes, rests, and any other common characters. See that the use of these characters is fully understood, that they are correctly formed and placed on the staff. Teach the staff degrees; showing the use of the clef, and explain what is meant by pitch. (See footnotes.)

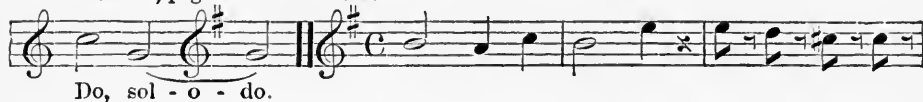


## Vocal Drill.

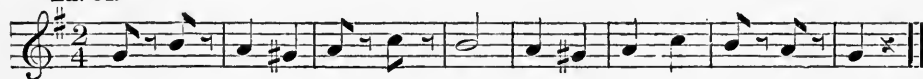
*To be sung from different pitches.*

Ch. Ser. G, page 4.

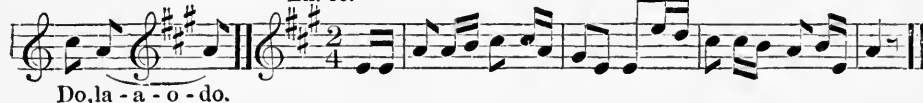
Ex. 33.



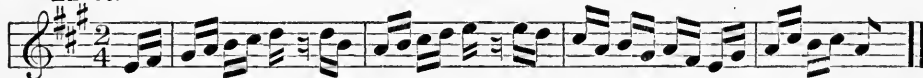
Ex. 34.



Ex. 35.



Ex. 36.



NOTE.—When it is desired that the tones of a measure like (a) shall be short and detached, it may be indicated by placing dots under the notes, as at (b), or by using notes of a less value with rests after them, as at (c). The rests at c indicate the way in which the measure should be sung; they do not cause a pause in the music. This is important, as children frequently suppose there must be a count or a beat for each rest; but if they are once assured that in such cases the rests are not to be considered, except as affecting the notes, the difficulty is removed.

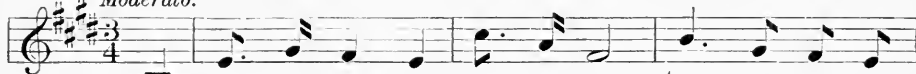




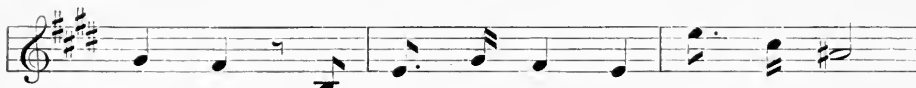
## RETURN OF SPRING.

Ch. Ser. G, page 13.

ROBERT SCHUMANN (1810-1856).

*Moderato.*

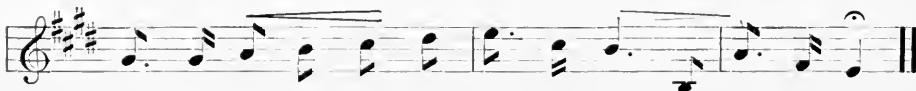
1. A joy - ful wel - come now we bring, Gen - tle, gen - tle
2. In glow - ing beau - ty all is seen, Gen - tle, gen - tle
3. We give thee wel - come with a song, Gen - tle, gen - tle



spring - time, Till hill and dale and val - ley ring,  
 spring - time, Now gay - ly clad in robes of green,  
 spring - time, In our green val - ley tar - ry long,



Gen - tle, gen - tle springtime; For - est dell and fields a - mong,  
 Gen - tle, gen - tle springtime; Sweet with - in our low - ly vale,  
 Gen - tle, gen - tle springtime; Joy - ful ev - 'ry heart and gay,



Ev - 'ry-where we'll greet thee with a song, a mer - ry song.  
 Greet the songs of lark and night - in - gale, and night - in - gale.  
 Joins with us in our sweet round - e - lay, sweet round - e - lay!



TRIPLETS.



## Study of Rhythm.

*To be sung first as four-part measure, an eighth note to a beat.*

Ex. 37. Ch. Ser. G, page 13.

The word chromatic is derived from the Greek word *chroma*, meaning color. Chromatic tones are so called because they were at one time indicated by notes of a different color from the others. They are now indicated by Sharps ( $\sharp$ ), Flats ( $\flat$ ), Naturals ( $\natural$ ), Double Sharps ( $\times$ ), or Double Flats ( $\flat\flat$ ).



## Ch. Ser. G, page 15

## Ex. 38.

Ex. 38. Musical score for two systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system consists of two staves with eighth-note chords and a single-note melody. The second system continues the piece, ending with a double bar line.

## Ex. 39.

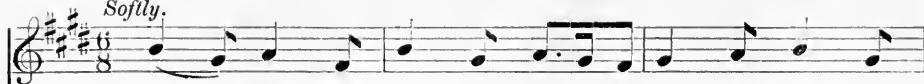
Ex. 39. Musical score for two systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system consists of two staves with eighth-note chords and a single-note melody. The second system continues the piece, ending with a double bar line.



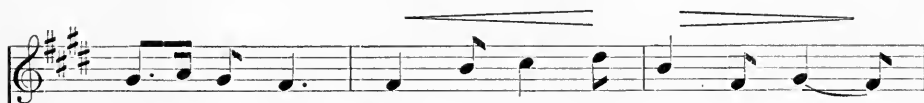
## RIVER SONG.

Ch. Ser. G, page 16, Ex. 2.

F. C. MAKER.

*Softly.*

1. Gen - tly on the tran - quil tide . . . With the stream we  
 2. See . . . the Hes - pe - rian gleam . . Mir - rored in the



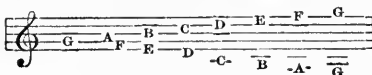
gay - ly glide, While the mel - low eve - ning breeze  
 plac - id stream; Hark! the hap - py feath - ered throng



Rus - tles in . . . the leaf - y trees. . . .  
 Trill their joy - ful e - ven song. . . .



The lines and the spaces of the staff are called staff degrees. With the G clef, the staff degrees are lettered thus :





And the rocks and wood - lands ring With the glad - some  
With a song as blithe and gay Let us speed the

*rit.*  
songs we sing. Mer - ri - ly on, Mer - ri - ly on.  
part - ing day. Mer - ri - ly on, Mer - ri - ly on.

Youth has no care or sor - row, Mer - ri - ly on; the

*rit.*  
sun - set glow Fore - tells a bright to - mor - row.




## Ex. 40.



## Ex. 41.



The clef is used to show how the staff degrees are lettered. The G clef () which is a modified Gothic G, shows the position of the letter G. From this the letters of the other staff degrees are easily derived.

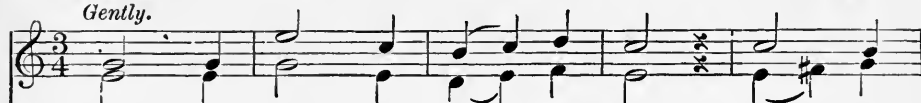
The first tone of the scale (Do of the major scale) is called the key tone. The name of the staff degree on which the key note occurs is also the name of the key.



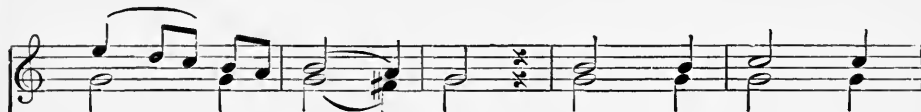
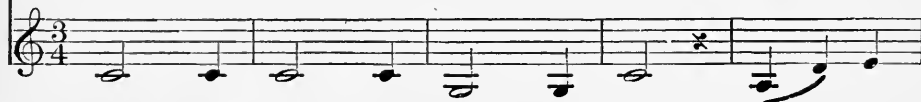
## MEN OF WAR AT ANCHOR.

JAMES SMITH.

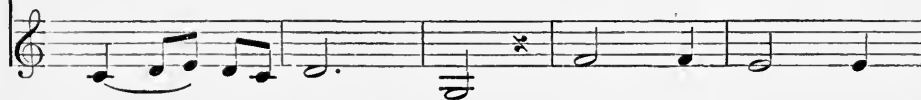
F. SILCHER.

*Gently.*

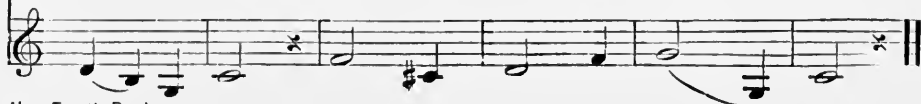
1. Lis - ten to the foam - ing waves	O'er the
2. State - ly ships are rid - ing there,	Mon - archs
3. Sen - tries pace the si - lent deck,	Mid - night
4. Fit - ful gleam the bea - con lights,	Dark - ness
5. Slum - ber reigns o'er gal - lant hearts,	Famed in



bul - wark dash - ing!	See, a mid the
of the o - cean;	Mann'd by hard - y
breez - es sigh - ing;	Proud - ly in the
wide sur - round - ing!	Hark! the might - y,
mar - tial sto - ry;	While the Eye that



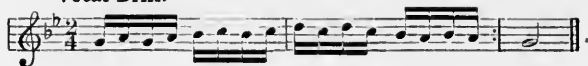
shades of night,	Sig - nals faint - ly flash - ing.
sail - ors brave,	Fired with true de - vo - tion.
murk - y gloom,	Free - dom's col - ors fly - ing.
roar - ing deep,	Ev - er loud re - sound - ing!
nev - er sleeps	Guards our coun - try's glo - ry.





## Study of Minor.

## Vocal Drill.



Ch. Ser. G, page 13.

Ex. 42.



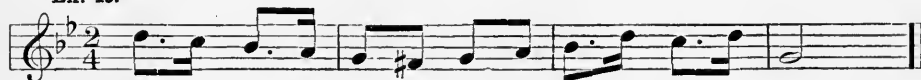
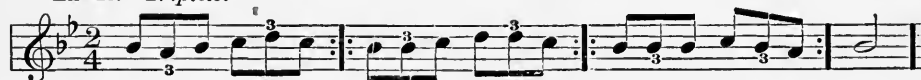
Ex. 43.



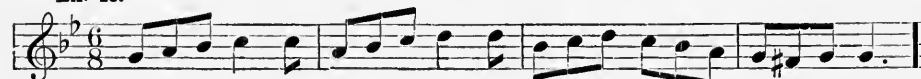
Ex. 44.



Ex. 45.

Ex. 46. *Triplets.*Ex. 47. *The same groups in 6/8.*

Ex. 48.



When we speak of the key of an exercise we simply mean that the tones of the exercise are to be found in the scale beginning on a certain pitch. Scales are either major or minor according to the effect which they produce on the ear.



## THE FATHERLAND.

Ch. Ser. G, page 11.  
Andante.

EDVARD GRIEG.

1. O God of hosts, with Thy strong hand pro -  
 2. O King of kings, with Thy pure might de -  
 3. Let all who toil just due re - ceive, let

teet our homes and Fa - ther - land! Be Thou our shield in  
 fend us from all wrong and spite. When man with man shall  
 him who hires true worth per - ceive; Let strife and bit - ter

war or peace, and guide our steps till life shall cease.  
 strive in vain, let all Thy peace, Thy mer - cy claim.  
 mal - ice die with faith in Thee and hope on high.

*f* *ff* *dim.* *Ped.*







## ONE BY ONE.

Ch. Ser. G, page 11.

ADELAIDE A. PROCTOR.

*Andante.*

1. One by one the sands are flow - ing, One by  
 2. Ev - ry hour that fleets so slow - ly Has its

one the mo - ments fall; Some are com - ing, some are  
 task to do or bear; Lu - mi - nous the crown and

go - ing, Do not strive to grasp them all.  
 ho - ly, When each gem is set with care.

If there is no key signature we know that Do is on the third space, or C, and the exercise (if major) is in the key of C.

If tones are used that are not in the scale indicated by the key signature, they are distinguished by accidentals, and are called chromatic tones.



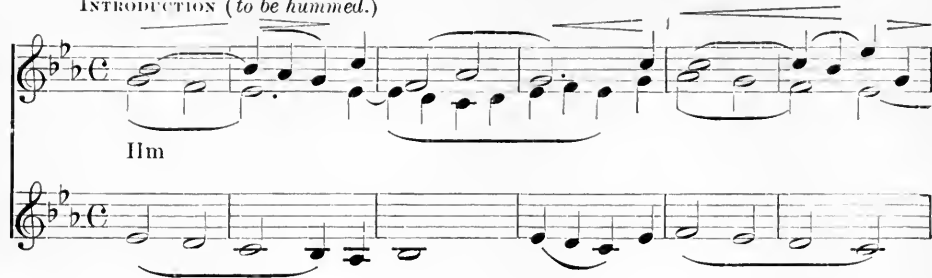
## NIGHT HYMN AT SEA.

FELICIA HEMANS.

*Andante sostenuto.*

INTRODUCTION (to be hummed.)

R. G. THOMPSON.



Hol - low gusts are  
Few and sad and



*p* *cres.*

1. Night sinks o'er the wave, Hol-low gusts are  
2. Stars look o'er the sea Few and sad and

cave . . . . Thro' the gloom are  
be . . . . When all else is

*mf*

sigh - ing, Sea-birds to their cave Thro' the gloom are fly - ing;  
shroud - ed; Faith our light must be When all else is cloud - ed.

*Sostenuto*, simple, flowing. *cres.*, *crescendo*, or , gradually increase the tone power; *dim.*, *diminuendo*, or , gradually decrease the tone power; *molto rit.*, *molto ritardando*, much retarded; *a tempo*, in same speed as at first.

Har. Fourth Reader.



*p* *cres.* *v*

O! should storms come sweep - ing, Thou in heaven un - sleep - ing,  
Thou whose voice came thrill - ing, Wind and bil - low still - ing,

*f* *p* *f*

O'er Thy chil - dren vig - il keep - ing, Hear, hear, and save;  
Speak once more, our prayer ful - fill - ing, Power dwells with Thee;

O'er Thy  
Speak once

*f* *dim.* *molto rit.* *a tempo.*

O'er Thy chil - dren vig - il keep - ing, Hear, hear, and save. Hm  
Speak once more, our prayer ful - fill - ing, Power dwells with Thee.

chil - dren vig - il keep - ing, Hear and save. Hm  
more, our prayer ful - fill - ing, Power dwells with Thee.



**BLOW, BUGLE, BLOW.**

LORD TENNYSON.

*Moderato.*

F. W. JONES.

mf



1. The splendor falls on cas-tle walls And snow-y sum-mits old in sto-  
2. O hark, O hear! how thin and clear, And thinner, clear-er, far-ther go-  
3. O love, they die in yon rich sky, They faint on hill or field or riv-



*cres.*

 $f$ 

ry; The long light shakes across the lakes, And the wild cat'ract leaps in glo-  
ing; O sweet and far from cliff and sear, The horns of Elf-land faint-ly blow -  
er; Our ech-oes roll from soul to soul, And grow for-ev - er and for-ev -



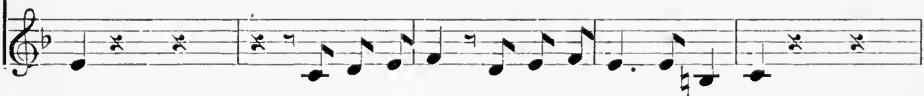
12

 $f$ 

4



ry. Blow,bugle,blow,Blow,bugle,blow,Set the wild ech-oes fly - ing. Blow,bugle,  
ing! Blow, let us hear, Blow,let us hear The purple glens re-ply - ing. Blow,bugle,  
er. Blow,bugle,blow,Blow,bugle,blow,Set the wild ech-oes fly - ing. Blow,bugle,

 $\inf$ 

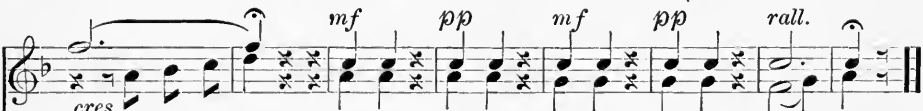
๑๑

 $mf$ 

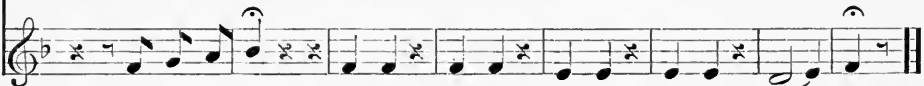
၇၇

*rall*

2.



blow, Blow, bugle, blow, Answer, Answer, echoes, echoes, dy - ing.







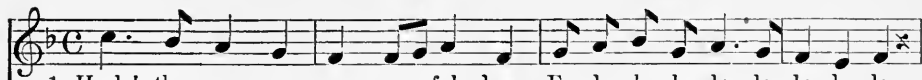




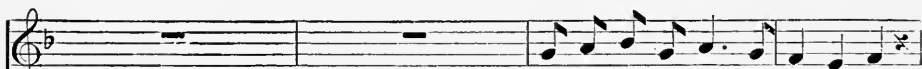
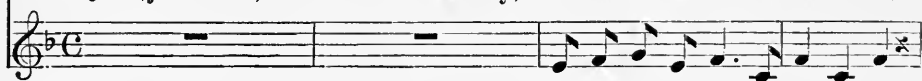


## NEW YEAR'S EVE.

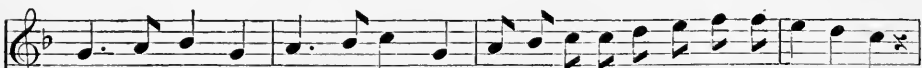
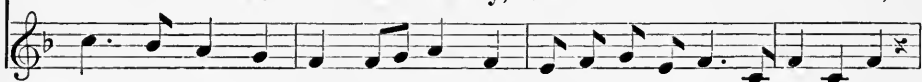
WELSH AIR, "Nos Galan."



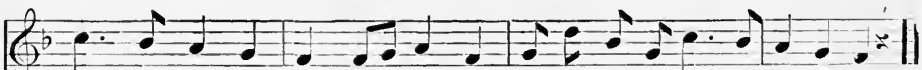
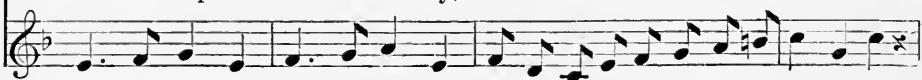
1. Hark! the sum-mons, come, my fel - lows, Fa la la la la la la la la,
2. Shep-herds, quit your cares for pleas-ure, Fa la la la la la la la la,
3. Toil and trou-ble lie be-hind us, Fa la la la la la la la la;
4. Quick, join hands, and foot it feat-ly, Fa la la la la la la la la,



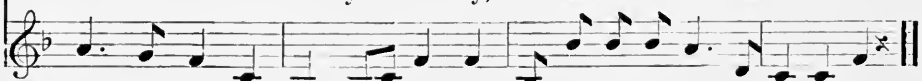
- Crown your hats with hol - ly ber - ry, Fa la la la la la la la la.  
 Fish - ers, leave your nets and wher-ry, Fa la la la la la la la la;  
 Think no more of chan - ces drea-ry, Fa la la la la la la la la,  
 In the dance we ne'er can wea - ry, Fa la la la la la la la la,



- Hark! the peal - ing bells that tell us, Fa la la la la la la la la la,  
 This must be a night of lei - sure, Fa la la la la la la la la la,  
 While the well-known strains remind us, Fa la la la la la la la la la,  
 To the harp that sounds so sweet-ly, Fa la la la la la la la la la.



- 'Tis the eve of new year mer-ry, Fa la la la la la la la la.  
 'Tis the eve of new year mer-ry, Fa la la la la la la la la.  
 'Tis the eve of new year mer-ry, Fa la la la la la la la la.  
 On the eve of new year mer-ry, Fa la la la la la la la la.





## ROAMING.

Ch. Ser. G, page 13.

REV. DR. TROUTBECK.

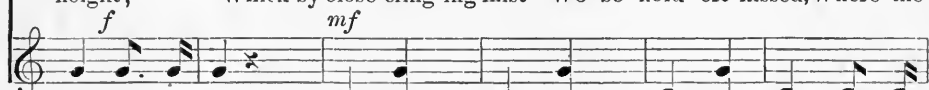
FRANZ ABT.

*Marziale, moderato.*

1. A-way let us roam, un-re-strain'd let us roam, a-way, a-way let us  
 2. A-way to the wood, to the storm-beat-en wood, a-way, a-way to the  
 3. A-way to the height, to the far loft-y height, a-way, a-way to the



roam; Where in vale and on height All is wondrous bright, Where with  
 wood; Where the tem-pest is high In the lu-rid sky, Where the  
 height; Which by close-cling-ing mist We be-hold oft kissed, Where the



let us roam; Where in vale and where on height, All is  
 to the wood; Where the tem-pest ris-es high In the  
 to the height; Which by close-ly cling-ing mist We be-



o-dors sweet From the flow'rs we meet, Where the airs of Heaven o'er the meadows  
 ech-oes sound Thro' the rocks a-round, Where the sun gleams down, showing red as  
 lightnings flash, And the thunders crash, Where the sun shines out with a ros-y



won-drous bright, is won-drous bright,  
 lu-rid sky, the lu-rid sky,  
 hold oft kissed, be-hold oft kissed,

Two dots placed after a note increase its duration three fourths of its original value.  
*Marziale*, martial, in the style of a march.



*cres.*

come, A-way, a - way let us roam, let us roam, a-way, a-way let us roam.  
 blood, A-way, a - way to the wood, to the wood, a-way, a-way to the wood.  
 light, A-way, a - way to the height, to the height, a-way, a-way to the height.

### Harmonic Study.

Ex. 57.

Ex. 58.



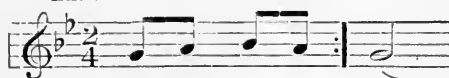
## Vocal Drill.

*To be sung from higher pitches.*

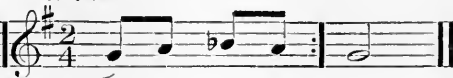
## Study of Flat Three (Contrasted with Three).

Ch. Ser. G, page 18, Ex. 1, 2.

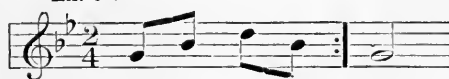
Ex. 59.



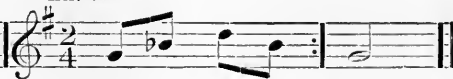
Ex. 60.



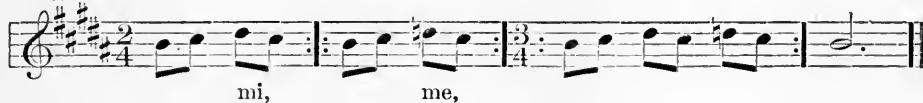
Ex. 61.



Ex. 62.



Ex. 63.



Ex. 64.



Ex. 65.



Ex. 66.





## Study of Minor.

Ex. 67.



Ex. 68.



The scale beginning and ending on La is frequently used. This scale gives a minor effect and is called the minor scale. The key signature remains unchanged, however, so that every key signature may stand for two keys, one major and one minor, and it is by the tone effect alone that we can discover that La instead of Do is the key tone.

If the La of a minor scale has the pitch called A, we say that the exercise is in A minor, but if B indicates the pitch we say the exercise is in B minor, if C, in C minor, etc.

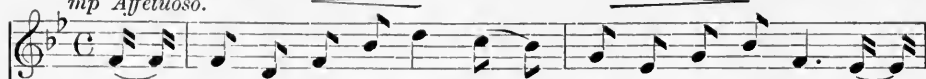


## THE LIFT IS HIGH AND BLUE.

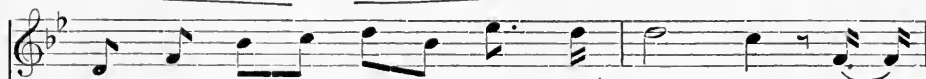
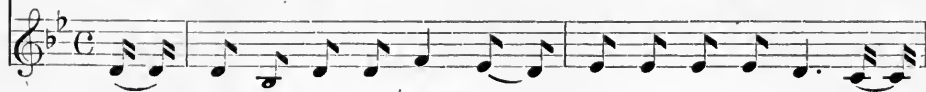
Ch. Ser. G, page 10.

DINAH MARIA MULOCK.

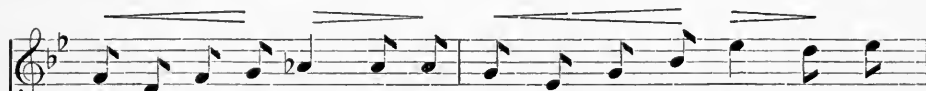
J. SNEDDON.

*mp Affetuoso.*

1. The lift is high and blue, And the new moon's shin-in' thro' 'The  
 2. Oh! the shearers that I see 'There's ne'er a ane kens me, 'Tho' I



bon - nie corn stooks o' Strath - air - ly; My  
 aince kent them a' at Strath - air - ly; An' this



ship's in Lar - go Bay, An' I ken it weel, the way Up the  
 fish - er wife I pass, Can she be the bon - nie lass That I

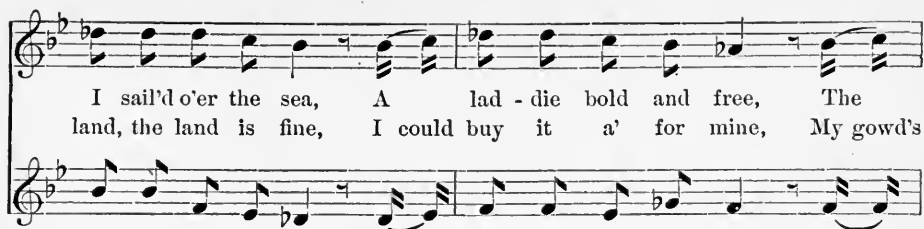


steep, steep brae o' Strath - air - ly. When  
 met at the back o' Strath - air - ly? Oh, the

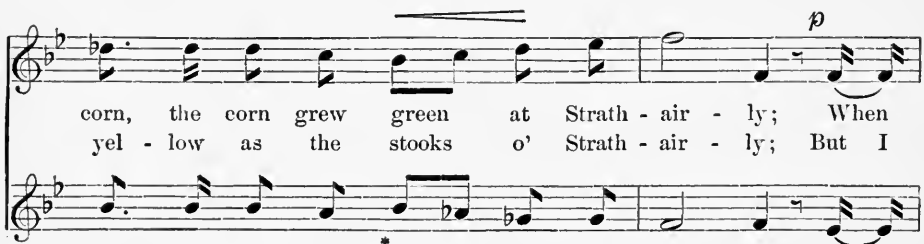
*Affetuoso*, with tender feeling or emotion.

Har. Fourth Reader.

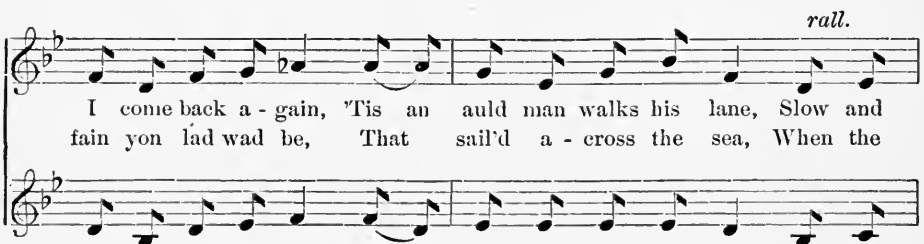




I sail'd o'er the sea, A lad - die bold and free, The  
land, the land is fine, I could buy it a' for mine, My gowd's



corn, the corn grew green at Strath - air - ly; When  
yel - low as the stooks o' Strath - air - ly; But I



I come back a - gain, 'Tis an auld man walks his lane, Slow and  
fain yon lad wad be, That sail'd a - cross the sea, When the



sad thro' the fields o' Strath - air - ly.  
corn, the corn grew green on Strath - air - ly.

\*See Chart G. page 11, Ex. 3.



## Harmonic Study:

Ch. Ser. G, page 17, Ex. 1 and 2.

Ex. 69.



Ex. 70.



Ex. 71.



Many exercises begin in one key and pass into another. The change is brought about by introducing the tones of another key, shown usually by accidentals.

We think of each succeeding tone of the ascending scale as higher than the one before it. The tones at the top of the scale we call high tones; those at the bottom we call low tones. This property of tones which enables us to distinguish them by the words high and low, we have already spoken of as pitch.



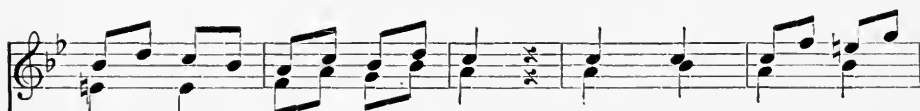
## IN THE ALPS.

Ch. Ser. G, page 4.

CORNELIUS GURLITT.

*Allegretto.*

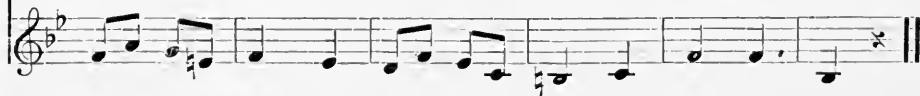
1. Spar - kling gem of liq - uid bright - ness, Deep in  
 2. Ver - dant slopes a - round de - light us, While they  
 3. O'er the hill - side pas - ture sound - ing, Hear the  
 4. Feel - ings born of beau - ty cheer us, Lift - ing



Al - pine moun - tains set, Lo! their sum - mits'  
 cf - fer sweet re - pose; Wa - ters fresh and  
 dis - tant goat - herd's bell; Hark! from rock to  
 ev - 'ry thought on high; Heaven it - self seems



snow - y white - ness Makes thy waves more love - ly yet!  
 pure in - vite us, With the charm which na - ture knows.  
 rock re - bounding, Far the dy - ing ech - oes fell.  
 ver - y near us, So our spir - its up - ward fly!



The pitch of tones is indicated by the staff degrees as named by the clef. A note separated from the staff represents no pitch. In studying the representation of pitch, therefore, we must study the staff, *rather* than the notes.

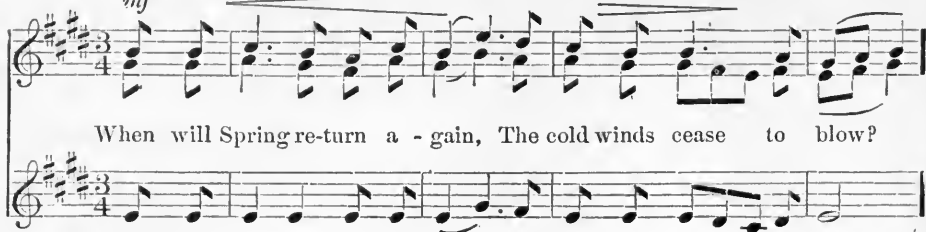


## WHEN WILL SPRING RETURN?

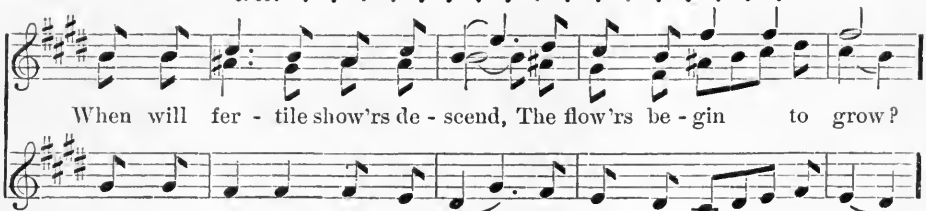
W. HODGETT.

J. FRANK PROUDMAN.

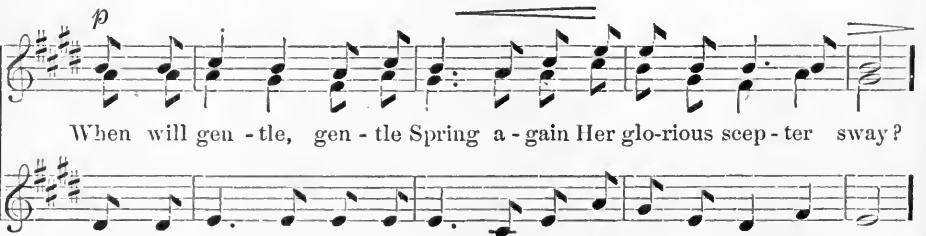
*inf*



*cres.*



*P*





*mf*

Will the sun for - ev - er hide Be - hind the lead - en cloud, Will the

sun for ev - er hide Behind the lead - en cloud? Will the earth for - ev - er

*sf* *diminuendo.*

wear Her dark and dis - mal shroud, Her dark and dis - mal shroud, Her dark and

Oh, how I long! . . . . . Oh, how I long!

*p*

dis - mal shroud? . . . Oh, how I long! How I long!



*f*

How I long, I long to see . . That bright and hap - py day, .

How I long, I long to see . . That bright and hap - py day

*ten.*  
*p*

When we can cull the flow'rs, the pret - ty, pret - ty flow'rs,

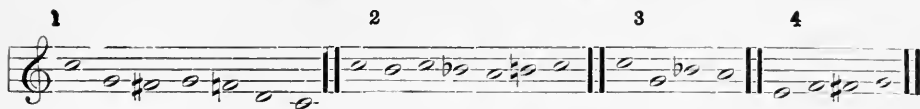
*mf*

When we can cull the flow'rs, the flow'rs that bloom in ear - ly May !

*ten.*, *tenuto*, sustained ; give the note its full value.



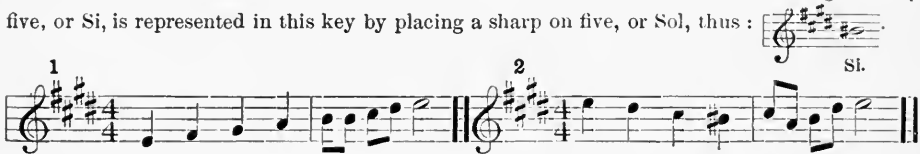
## Dictation ( Oral Review ).



## Written Dictation.

The key is E. The signature is Where is Do in this key? The meter is  $\frac{4}{4}$ .

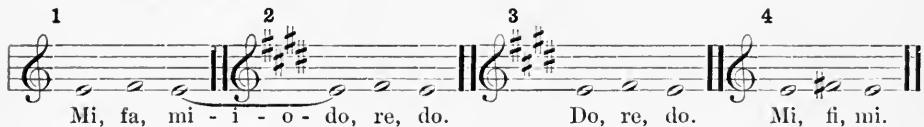
What must each measure contain in  $\frac{4}{4}$  meter? Where does the accent fall in  $\frac{4}{4}$  meter? The features of this lesson are the divided beat and the introduction of the tone Si, or sharp five. To familiarize the ear with the effect of the divided beat some exercises should be sung. Sharp five, or Si, is represented in this key by placing a sharp on five, or Sol, thus :



## Intervals ( Major and Minor Seconds ).

Ch. Ser. G, page 18.

Compare Mi, Fa, Mi with Do, Re, Do—sung from the same pitch, thus : —



Compare similarly each second of the scale with Mi, Fa, Mi. Teach the children to sing a major second up and down from each tone of the scale. Sing major and minor seconds up and down in varying order from each tone of the scale and call upon the children to tell what they hear.



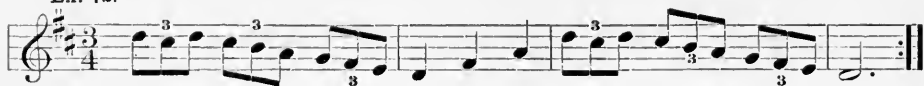
Each line and each space of a staff, with clef, is called a degree. Each degree represents a certain pitch. Many attempts have been made to settle upon a standard of pitch, which should be accepted by musicians in all countries, but the results are not entirely satisfactory as yet, though the variation from the standard proposed is but slight.



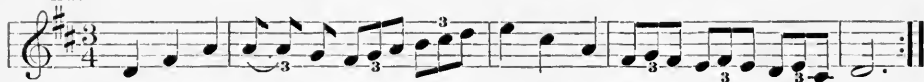
## Study of Rhythm.

Ch. Ser. G, page 9.

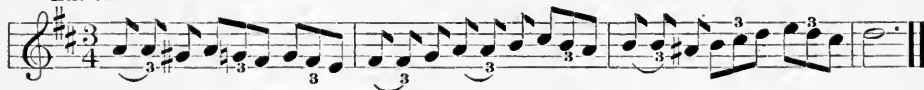
Ex. 72.



Ex. 73.



Ex. 74.



Ex. 75.




Ex. 76.



Ex. 77.



Let us suppose that the teacher, by blowing the pipe or striking the tuning fork, or piano key, gives the class the correct pitch for the staff degree called C , and from this

pitch as Do the class sing the descending scale; then each tone of the scale will be the normal or natural pitch of the staff degree on which its note stands.

When no sharps or flats are placed on the staff degrees, the pitches which they represent are said to be natural. We speak of the key of C as the natural key for this reason.





### Study of Harmony.

Ch. Ser. G, page 15.

Ex. 78.



Ex. 79.



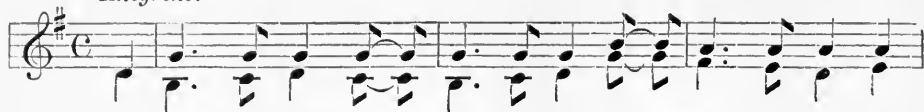
When sharps or flats occur on the staff degrees, they no longer represent the natural or normal pitch, but a higher or a lower pitch, according to the characters used.



## THE WHALE.

(Ballad.)

DR. CALLCOTT.

*Allegretto.*

1. 'Twas in the year of eigh - ty - five, Of March the twen - tieth
2. Blow-hard it was our cap - tain's name, Our ship the li - on
3. And when we came to that cold land, Where white snow al - ways
4. Our mate up - on the top - mast stood, With a spy - ing glass in
5. Our cap - tain on the deck he ran, And a right smart man was
6. We struck that fish, and off she went With a flour - ish of her
7. 'Twas when the news to our cap - tain came, He call'd up all his
8. The los - ing of his 'pren - tice boy Did grieve our cap - tain



day, Our gal - lant ship her . an - chor weigh'd, And to sea we bore a -  
 bold, And we were bound to the north - ern coast, To . face the frost and  
 lies, Where the storms, and cold, and the big whales blow, And the daylight nev - er  
 hand — "A whale! a whale! a . whale!" he cries, "And she spouts at ev - 'ry  
 he — "Ov - er - haul, overhaul, let your main tackle fall, And launch your boats to  
 tail; But ah and a - las! we lost one boy, And we did not catch that  
 crew, And for los - ing of his 'pren - tice boy He . down his col - ors  
 sore, But the los - ing of that great big whale Did grieve our cap - tain



way, brave boys, With a fa la la la la la la, With a  
 cold, brave boys, With a fa la la la la la la, With a  
 dies, brave boys, With a fa la la la la la la, With a  
 span, brave boys, "With a fa la la la la la la, With a  
 sea, brave boys, "With a fa la la la la la la, With a  
 whale, brave boys, With a fa la la la la la la, With a  
 drew, brave boys, With a fa la la la la la la, With a  
 more, brave boys, With a fa la la la la la la, With a

---

BALLAD, a story told to music.



fa la la la la la, With a fa la la, with a  
fa la la, With a fa la la la la la la.

### Study of Harmony.

Ch. Ser. G. page 17, Ex. 1 to 5.

#### Ex. 80.

#### Ex. 81.

The difference in pitch represented by two staff degrees is called an interval. The interval from one staff degree to the next up or down is called a step. The interval from one staff degree to any other not the next is called a skip.



## I WILL EXTOL THEE.

(Anthem.)

PSALM 145.

RINCK.

*f* I will ex - tol Thee, O God my King, *mf* I will ex - tol . Thee,

I will ex - tol Thee, O God my King, and praise Thy name, and praise Thy

tol Thee, ex - tol Thee,

for ev - er and ev - er,

*p* name for ev - er and ev - er, for ev - er and ev - er.

for ev - er and ev - er, for ev - - - er and ev - er.

*f* I will ex - tol Thee, O God my King, and praise Thy glorious name, and

ANTHEM, a vocal composition in the sacred style, set to words generally taken from the Bible.



praise Thy glorious name for ev - er - more. All men shall speak of Thy might-y

They

acts, They shall de-clare the great-ness of Thy mer - cy. The Lord is

The Lord is

good un-to all that call . . up - on Him. I will ex - tol Thee, O

good, is good to all who call up - on Him.

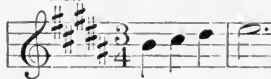
God my King! I will ex-tol Thee, O God my King! O God my King



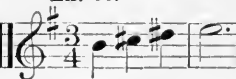
## Study of Minor.

Ch. Ser. G, page 11.

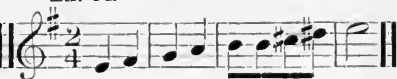
Ex. 82.



Ex. 83.

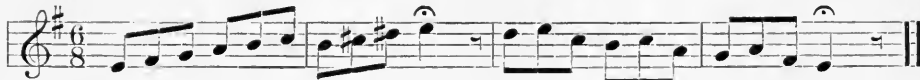


Ex. 84.

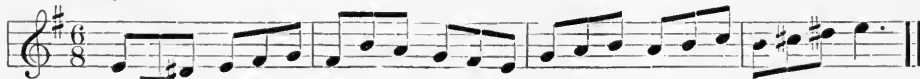


Ch. Ser. G, page 11, Ex. 2, and page 23.

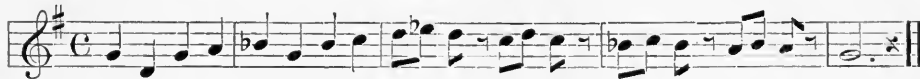
Ex. 85.



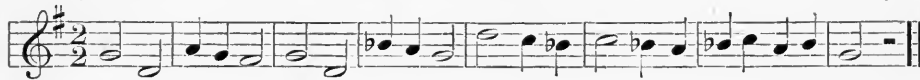
Ex. 86.



Ex. 87.



Ex. 88.



Ex. 89.



SCALE ASCENDING.



SCALE DESCENDING.




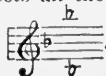
## Study of Minor.

Ex. 90.



Ex. 91.



The octave is a very important interval. The name is derived from the Latin *octo*, meaning eight. Each sharp or flat in the key signature affects all the octaves of the degree on which it is placed, thus:  is understood to mean .



## Study of Harmony in Minor.

Ch. Ser. G, pages 11 and 23.

Ex. 92.

Ex. 92 is a musical exercise in 6/8 time, consisting of two systems of two staves each. The first system begins with a whole rest on the upper staff, followed by a series of eighth and sixteenth notes. The second system continues the melodic line with similar rhythmic patterns, including some chromatic movement in the upper voice.

Ex. 93.

Ex. 93 is a musical exercise in common time (C), consisting of two systems of two staves each. The first system begins with a whole rest on the upper staff, followed by a series of eighth and sixteenth notes. The second system continues the melodic line with similar rhythmic patterns, including some chromatic movement in the upper voice.

Are the exercises on this page founded on the major or the minor scale? What chromatic tone occurs most frequently?

*p*, piano, softly; *mp*, mezzo piano, moderately softly; *pp*, pianissimo, very softly; *f*, forte, strong; *mf*, mezzo forte, moderately strong; *ff*, fortissimo, very strong.



## BLOW, BLOW, THOU WINTER WIND.

WILLIAM SHAKESPEARE.

R. J. S. STEVENS.

*Andante.*

*mf* Blow, blow, thou win - ter wind, thou art not so un -

*f*

*p* kind . . As man's in - grat - i - tude, as man's in - grat - i - tude.

*cres.* *f*

thou art not so un - kind as man's in - grat - i - tude.

*p* Thy tooth is not so keen be - cause thou art not

*pp*

*p* Thy tooth is not . . . . . so

*f* seen, Although thy breath be rude, al - though thy breath be rude.

keen be - cause thou art not seen, al - though thy breath be rude.



## SINCE FIRST I SAW.

Ch. Ser. G, page 4.

THOMAS FORD.

*p* *rf*

1. Since first I saw your face, I re-solved To hon - or and re -  
 2. The sun, whose beams most glo - ri - ous are, Re - ject - eth no be -

*cres.* *pp*

noun you; If now I be disdained, I wish My heart had nev - er known you.  
 hold - er, And your sweet beauty, past compare, Made my poor eyes the bold - er.

*S:* *p* *cres.*

What, I that loved, and you that liked, Shall we be - gin to wran - gle?  
 Where beau - ty moves, and wit de - lights, And signs of kind - ness bind me,

*p* *cres.* *pp* *D.S.*

No, no, no, no, no, my heart is fast, And can not dis - en - tan - gle.  
 There, there, there, oh there, where'er I go, I leave my heart be - hind me.

*D.S., Dal segno*, return to the point marked by the sign *S*; and repeat from there on.  
*rf, rinforzando*, increase the tone power.

\* A syncopation is an interruption of the regular flow of the music produced by causing the accent to fall out of the regular order indicated by the meter signature.







## Study of Rhythm.

## Vocal Drill.

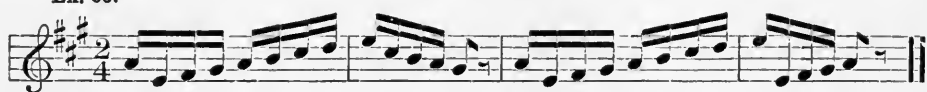
*To be sung from various pitches.*

Ch. Ser. G, page 13.

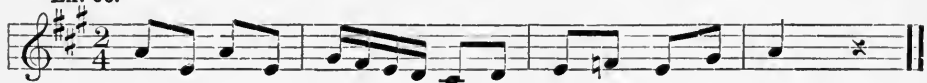
## Ex. 94.



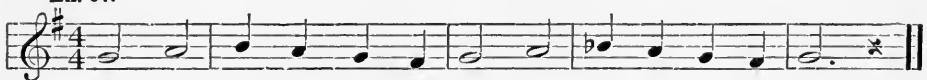
## Ex. 95.



## Ex. 96.



## Ex. 97.



## Ex. 98.\*



The rhythmic and chromatic teaching of this section is fully presented and explained in Chart Series G. The teacher should open each lesson with a study of the chart exercises which illustrate the difficulty about to be taken up.

\* Three beats to a measure.




## Study in Rhythm.

Ex. 99.



Ex. 100.



When several notes are to be sung to one word or syllable, the notes are united by a slur, thus:  .

see . The



## ROSE! WHAT DOST THOU HEAR?

Ch. Ser. G, page 11.

FELICIA HEMANS.

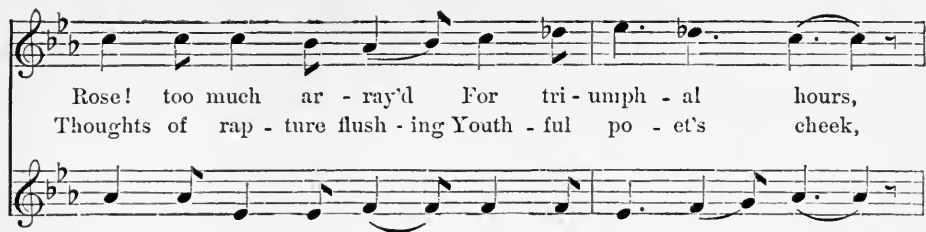
1. Rose! what dost thou hear? Brid - al, roy - al rose?  
 2. As an ea - gle soar-ing Through a sun - ny sky,

How, midst grief and fear, Canst thou thus dis - close  
 As a clar - ion pour-ing Notes of vic - to - ry,

That fer - vid look of love Which to thy heart leaf glows, That  
 So dost thou kin - dle thoughts For earth - ly life too high, So

fer - vid look of love Which to thy heart leaf glows!  
 dost thou kin - dle thoughts For earth - ly life too high;

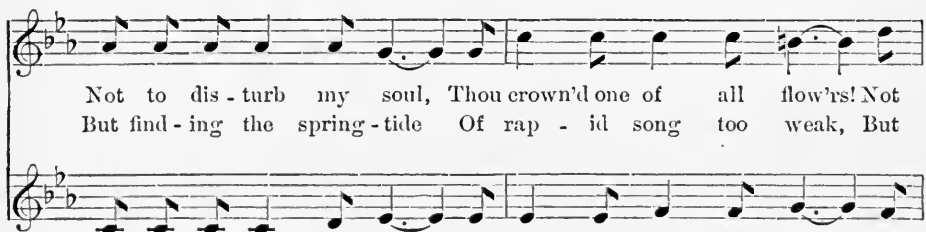




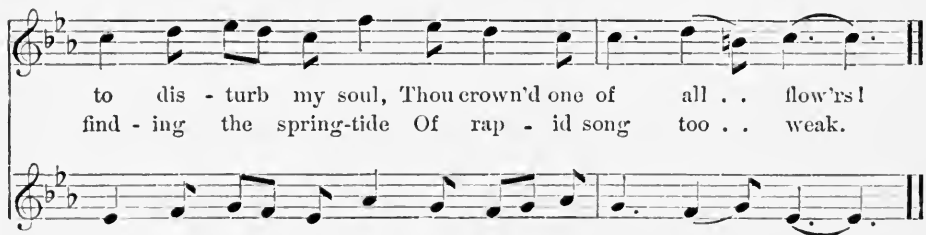
Rose! too much ar - ray'd For tri - umph - al hours,  
Thoughts of rap - ture flush - ing Youth - ful po - et's cheek,



Look'st thou through the shade Of these mor - tal bowers,  
Thoughts of glo - ry rush - ing Forth in song to break,



Not to dis - turb my soul, Thou crown'd one of all flow'rs! Not  
But find - ing the spring - tide Of rap - id song too weak, But



to dis - turb my soul, Thou crown'd one of all . . flow'rs!  
find - ing the spring - tide Of rap - id song too . . weak.



## THE SILVER SWAN.

ORLANDO GIBBONS.

The sil - ver swan, who liv - ing had no

The sil - ver swan, who liv - ing, liv - ing had no

The sil - ver swan, who liv - ing had no

note, When death ap - proach'd un - lock'd her si - lent

note, When death approach'd un - lock'd her si - lent

note, When death approach'd, When death approach'd unlock'd her si - lent

throat, Leaning her breast, lean - ing her breast a - gainst the reed - y

throat, Lean - ing her breast a - gainst . . the reed - y shore,

throat, Leaning her breast a - gainst the reed - y shore,



shore, Thus sung her first and last, and sung no more: Farewell, all

Sung her first and last, her first and last, and sung no more: Fare-

Thus sung her first and last, and sung no more: Farewell, all

joys, Fare-well, all joys, O death, come close my

- well, all joys, O death, . . . . . come close my eyes,

joys, O death, come close my eyes,

eyes, More geese than swans now live, more fools than wise.

More geese than swans live, more fools than wise, more fools than wise.

More geese than swans now live, more fools than wise.


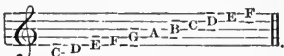


## Study in Harmony.

Ch. Ser. G, page 17.

Ex. 101.



The G clef indicates the position of the letter G,  The clef itself is a modified Gothic G. The letter above G is A, and the one below is F. The letters follow in alphabetical order, but only the first seven letters of the alphabet are used: .

It has been found that all objects which emit sound are in a state of motion. This motion is called vibration. As the rapidity of the vibration increases, the pitch of the tone rises.

The scientist Helmholtz found by the use of fine instruments that fewer than sixteen vibrations a second produce no sound that the human ear can detect, and that from sixteen vibrations a second the tone steadily rises in pitch, until at thirty-eight thousand vibrations the tone is again inaudible to the average human ear, though certain animals have been found to hear sounds produced by a still higher number of vibrations per second.

For the purposes of music the tones produced by not fewer than forty nor more than four thousand vibrations per second are employed.



## LADYBIRD.

*Andante.*


1. Come, La - dy - bird, and sit you down Up - on my  
 2. Go, La - dy bird, fly home, fly home, 'Tis all on  
 3. Fly, La - dy - bird, a - cross the hedge, To neigh - bors

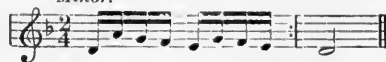
hand, up - on my hand, Be sure I will not harm you; I could not  
 fire, your children cry — So sore - ly, oh, so sore - ly! The spi - der  
 there, to neighbors there, Be sure they will not harm you! They could not

hurt such pret - ty things, I on - ly want to see your shin - ing  
 spins them round a - bout, Go, La - dy - bird, and take them  
 hurt such pret - ty things, They on - ly want to see your shin - ing

wings, Your shin - ing, your shin - ing wings so pret - ty!  
 out, Your chil - dren, your chil - dren cry so sore - ly!  
 wings, And greet them, and greet them all so pret - ty!

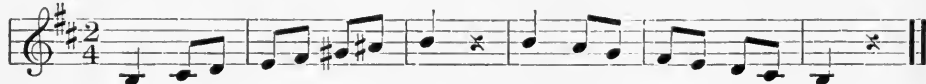


## Minor Study.

Vocal Drill.  
Minor.

Ch. Ser. G, page 11.

Ex. 102.



Ex. 103.

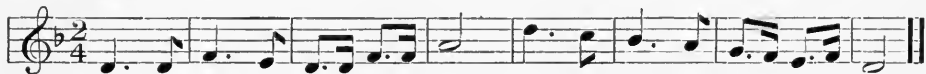


Ex. 104.

Ex. 105.



Ex. 106.



Ex. 107.



## Chromatic Study.

Ex. 108.

Ex. 109.

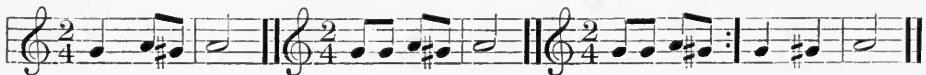
Ex. 110.



Ex. 111.

Ex. 112.

Ex. 113.





## Study in Harmony.

Ch. Ser. G, page 16.



Ex. 114.

Ex. 114 is a musical exercise in C major, 4/4 time. It consists of two systems, each with two staves. The upper staff of each system contains a melody, while the lower staff provides a harmonic accompaniment. The first system begins with a C4 half note in the upper staff and a C4-C5 octave in the lower staff. The melody proceeds with eighth and quarter notes, while the accompaniment uses chords and moving lines. The second system continues the piece, ending with a double bar line.

Ex. 115.

Ex. 115 is a musical exercise in 3/8 time. It consists of two systems, each with two staves. The first system is in B-flat major (one flat), and the second system is in D-flat major (two flats). The upper staff of each system contains a melody, and the lower staff contains a harmonic accompaniment. The piece ends with a double bar line.

It has been ascertained by careful experiment just how many vibrations per second will produce each tone of the scale, and a rule has been found by which the vibrations for the other tones of the scale can be found from a given pitch.

Thus if we say that C  is produced by a body vibrating at the rate of two hundred and fifty-six times a second, high C  will be produced by just twice that number, or five hundred and twelve vibrations.

Har. Fourth Reader.



# ROCKABY, LULLABY.

(A Cradle Song.)

J. G. HOLLAND.

H. ERNEST NICHOL.

*pp* (Closed lips.)

*pp* (Closed lips.)

1. Rock - a - by, lull - a - by, bees in the clo - ver!
2. Rock - a - by, lull - a - by, rain on the clo - ver!
3. Rock - a - by, lull - a - by, dew on the clo - ver!

(Closed lips.)

Croon - ing so drow - si - ly, ery - ing so low!  
 Tears on the eye - lids that wa - ver and weep'  
 Dew on the eyes that will spar - kle at dawn

Rock - a - by, lull - a - by, dear lit - tle rov - er!  
 Rock - a - by, lull - a - by, bend - ing it o - ver,  
 Rock - a - by, lull - a - by, dear lit - tle rov - er!



Down in - to won - der - land go! . . . Down in - to won - der - land,  
 Down on the moth - er world sleep! . . . Down on the moth - er world,  
 In - to the still - y world gone! . . . In - to the still - y world,

Down to the un - der - land, Down in - to won - der - land,  
 Down on the oth - er world, Down on the moth - er world,  
 In - to the lil - y world, In - to the still - y world,

Down to the un - der - land, Down in - to won - der - land,  
 Down on the oth - er world, Down on the moth - er world,  
 In - to the lil - y world, In - to the still - y world,

*pp*  
 Down in - to won - der - land, go, O . . . go! . . .  
 Down on the oth - er world, sleep, O . . . sleep! . . .  
 In - to the lil - y world, gone, O . . . gone! . . .



## FAITH.

F. SILCHER (1789-1860).

What joy on earth is sweet-er, What hap-pi-ness so great,  
As un-to God our Fa-ther, Our lives to con-se-crate?

We know that we are near Him Wher-ever we may rove, For

though no eye can see . . Him The heart can feel His love.

If we remember what we learned about the octave, we are able to understand why the natural is used in this case when we wish to make the staff degree represent a higher pitch

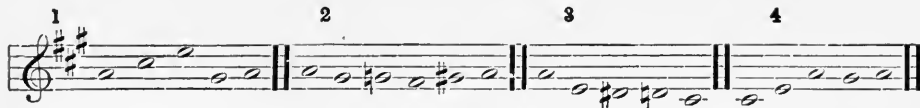
Sol, fl, sol.

staff degree affected.

The flat which is canceled by the natural appears on the octave of the



# Dictation (Oral Review).



## Written Dictation.

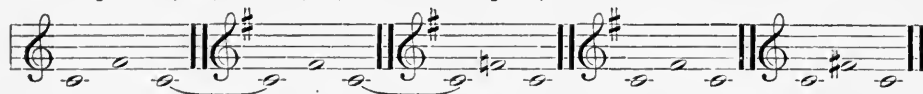
The key is G. The signature is . Where is Do in this key? The meter is  $\frac{3}{8}$ . What must each measure contain in  $\frac{3}{8}$  meter? Where does the accent fall in  $\frac{3}{8}$  meter?



## Intervals (Perfect and Augmented Fourths).

Ch. Ser. G, page 20.

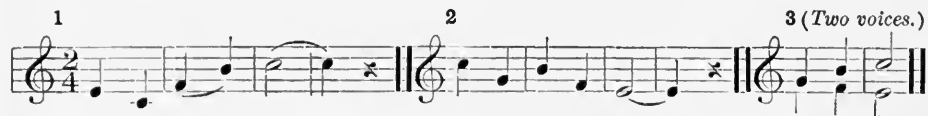
Compare Do, Fa, with Fa, Ti, from the same pitch, thus :—



Compare similarly each fourth in the scale with Do, Fa, and find if possible the augmented fourth, and then sing the augmented fourth from each tone of the scale, and a perfect fourth, where the augmented fourth would naturally appear. See Chart G, page 20.

Note the tendency of the voice to progress to Do from Ti (Fa, Ti—Do). Note also the tendency to progress to Mi from Fa (Ti, Fa—Mi). This tendency to certain progressions or succession of tones in melodies is called voice leading. In good melodies the voice leading conforms to the natural tendency of harmonic movement.

Sing to the pupils repeatedly until the interval is instantly recognized, such combinations as the following :



Note that the effect produced by combining these tones as in 3 is one of finish or ending, hence we may look for this interval at the close of a phrase.

The pitch of D will be found by multiplying the number of vibrations required for C by  $\frac{9}{8}$ . E will be found by multiplying the same number by  $\frac{5}{4}$ , F by  $\frac{4}{3}$ , G by  $\frac{3}{2}$ , A by  $\frac{5}{3}$ , B by  $\frac{15}{8}$ , and C by 2, as previously given.



## Chromatic Study.

Ch. Ser. G, page 17.

Vocal Drill.



Ex. 116.

Ex. 117.



Ex. 118.

Ex. 119.



Ex. 120.

Ex. 121.

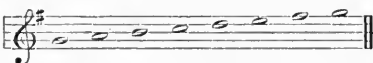
Ex. 122.

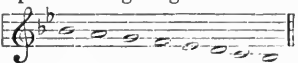


Ex. 123.



The first note of any scale is called the key note. The staff degree on which it occurs gives it its name. Thus a scale having its first note on the second line would be the key

of G. 

If the staff degree on which the first, or key note, of the scale occurs bears a sharp or flat in the key signature, the fact is indicated by adding the word sharp or flat in giving the name of the key. Thus a scale beginning on B (third line) in this case 

would be the key of B flat.



## Study in Harmony.

## Ex. 124.

Ex. 124 is a musical exercise in 3/4 time, consisting of two systems of two staves each. The first system shows the beginning of the piece with rests in the upper staff and a melodic line in the lower staff. The second system continues the melody in the upper staff and a supporting bass line in the lower staff, ending with a double bar line.

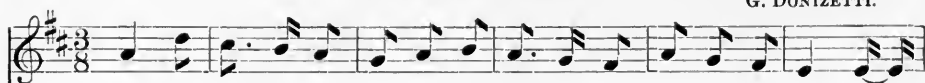
## Ex. 125.

Ex. 125 is a musical exercise in 4/4 time, consisting of two systems of two staves each. The first system shows a continuous melodic line in the upper staff and a supporting bass line in the lower staff. The second system continues the melody in the upper staff and a supporting bass line in the lower staff, ending with a double bar line.



## ON THE SEA.

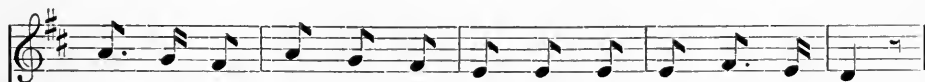
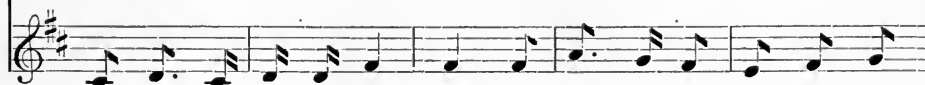
G. DONIZETTI.



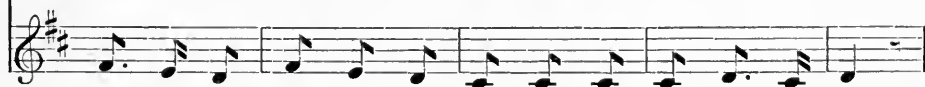
1. Oh, what joy to be Out on the shin-ing sea, Row-ing in time to our  
2. Sea' birds hov-er-ing Round us on snow-y wing, Show their de-light at . .



song, sung so mer-ri-ly! Hearts so full of glee, From care and  
hear-ing the song we sing, Sun-beams shim-mer-ing Gold on the



trou-ble free, Light as the zeph-yr that rip-ples the sea.  
wa-ters fling, Bright-er by far than the crown of a king.



Row, row, we can not grow wea-ry, Row, row, we're

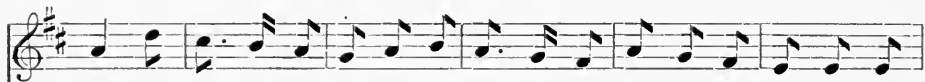
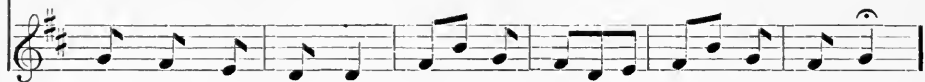


Har. Fourth Reader.

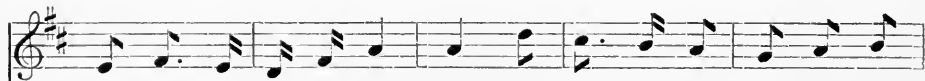
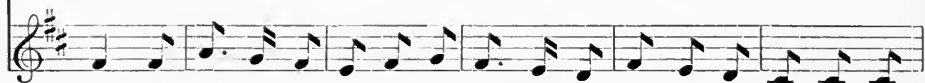




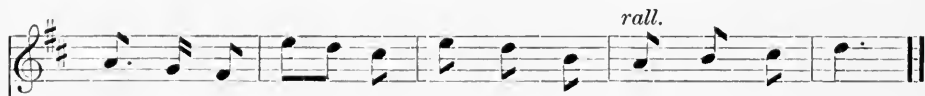
strong and we're cheer - y, Sing and row, sing and row.



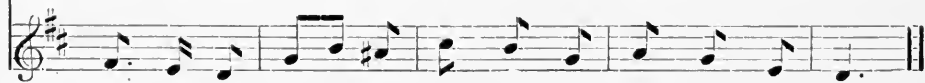
Oh, what joy to be out on the shin - ing sea, Row-ing in time to our



song sung so mer - ri - ly! Hearts, so full of glee, From care and



trou - ble free, Oh, what joy to be out on the sea!





## O FORM OF PUREST SPLENDOR.

FELIX MENDELSSOHN.

*Con moto. mf* *p*

1. O form of pur-est splen-dor To mor-tal sight re-vealed; Whose  
 2. To thee shall ev-'ry na-tion One day their serv-ice bring, While

ac-cents soft and ten-der The sweetest charm can yield, The sweetest charm can  
 dark dis-sim-u-la-tion And er-ror far they fling, And er-ror far they

yield; Thy love-ly face we see, O Truth, and bow to thee.  
 fling. Then peace, and rest, and joy Shall hap-py hours em-ploy,

O Truth, O Truth, and bow to thee, and bow to  
 Shall hap-py hours em-ploy, Shall hap-py hours em-

*f*

To thee we ev-er ren-der Our hom-age full and free, Our hom-age  
 And storm-y ag-i-ta-tion No more the world an-noy, No more the

thee.  
 play, Our hom-age full . . . and free, Our  
 No more the world . . . an-noy, No

*Con moto*, with motion, not dragging.

Har. Fourth Reader



full and free, Our homage full and free, Our hom-age full and free.  
world an-noy, No more the world an - noy, No more the world annoy.

hom age free,  
world an - noy,

### Study of Rhythm.

Ex. 126. Ch. Ser. G, pages 15 and 16.

Ex. 127.



## BY THE BROOK.

FRANZ ABT.

1. On - ward gen - tly still be - flow - - ing,  
 2. In the shades 'with flow'rs a - bout us,  
 3. May thy mur - mur low be bring - ing

Brook, that  
 Brook, we  
 Friend - ly

*Andantino.*

1. On - ward gen - tly still be  
 2. In the shade with flow'rs a -  
 3. May thy mur - mur low be

dost be - side . . . . . me wind,  
 lay sleep our eyes . . . . . by thee;  
 to close;

flow - ing, Brook, that dost be - side me wind, Through the  
 bout us, Brook, we lay us down by thee; Have not  
 bring - ing Friend - ly. sleep our eyes to close; And the

Through the flow - 'ry mead - ows go - ing, Bend thy  
 Have not thou thy joy . . . . . with - out us, Glad as  
 May the birds be - side thee sing - ing Give the  
*cres.*

flow - 'ry mead - ows go - ing, Bend thy  
 thou thy joy . . . . . with - out us, Glad as  
 birds be - side . . . . . thee sing - ing Give the

flow . . . . . 'ry mead - ows go - - - ing, Bend thy  
 thou . . . . . thy joy . . . . . with - out us, Glad as  
 birds . . . . . be - side . . . . . thee sing - - - ing Give the

Har. Fourth Reader.



course . . . the wood to find, . . .  
 thou . . . art let us be, . . .  
 wea - - - ry heart re - pose, . . .

course the wood . . . to find, the wood to find, . .  
 thou art let . . . us be, yea, let us be, . .  
 wea - ry heart. . . re - pose, the heart re - pose, . .

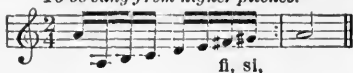
'Thro' the flow - 'ry mead - ows go - ing, Bend thy  
 Have not thou thy joy with - out . . us, Glad as  
 May the birds be - side thee sing - ing Give the

course . . . the wood to find. . .  
 thou . . . art let . us be. . .  
 wea - - - ry heart re - pose. . .

course the wood . . . to find, the wood to find.  
 thou art let . . . us be, yea, let us be.  
 wea - ry heart . . . re - pose, the heart re - pose.

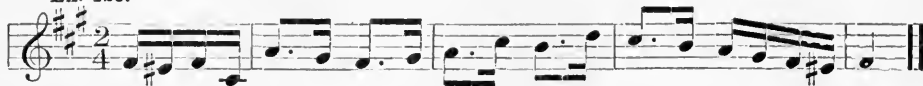


## Vocal Drill.

*To be sung from higher pitches.*

Ch. Ser. G, pages 11 and 13.

Ex. 128.



Ex. 129.



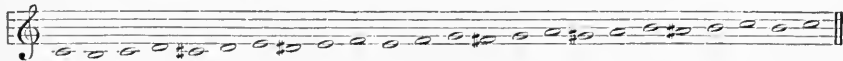
Ex. 130.



Ex. 131.



The interval from any tone of the scale to the next above or below is called a second; but if we examine this exercise we shall find that seconds are not all alike,



for no chromatic tone can be placed between three and four or seven and eight of the scale, or in other words, the staff degrees lettered E and F, and B and C, represent pitches nearer together than the others do.

If 256, the vibrations required for C, be multiplied by  $\frac{9}{8}$  we have 288, the vibrations required for D.  $288 - 256 = 32$ . If we multiply 256 by  $\frac{5}{4}$  we have 320, the vibrations required for E, or 32 vibrations more than D. But multiplying 256 by  $\frac{4}{3}$  we have 341 $\frac{1}{3}$ , or the vibrations required to produce F, a difference of  $21\frac{1}{3}$  vibrations, showing a lesser difference between E and F than is found between the other tones.



## Study in Rhythm.

Ex. 132. Ch. Ser. G, page 15.

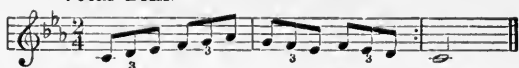


Ex. 133. Ch. Ser. G, page 13.





### Vocal Drill.



Ch. Ser. G, page 7.

**Ex. 134.**



**Ex. 135.**



**Ex. 136.**



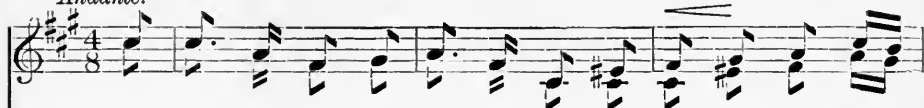
The seconds between C and D, and D and E, are called major or large seconds, while the seconds between E and F, and B and C, are called minor seconds.



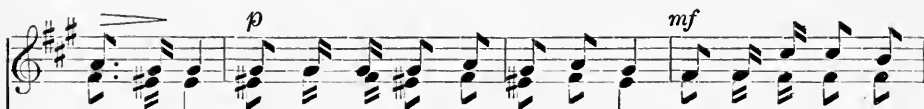
## EARLY SPRING.

Ch. Ser. G, page 11.

ROBERT SCHUMANN.

*Andante.*

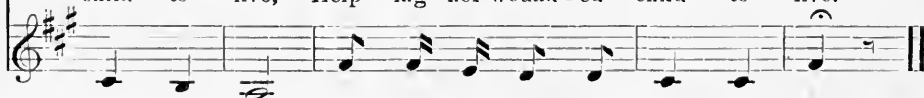
1. O ten - der green of ear - ly spring, On trees and hedge - rows
2. O sweet - est hue of Na - ture's dress! O prom - ise bright of
3. And when a robe of liv - ing green On long - hid fields a -
4. When life is sad and drear to me, And friend - ship fails in



blos - som - ing: Wel - come to me thy beau - ty rare, Wea - ry of win - ter,  
 fruit - fulness! How ma - ny hearts will gain from thee Hope of a fu - ture,  
 gain is seen, Then from the ice - im - pris - on'd soul Oft will its chill - y  
 sym - pa - thy, Na - ture a se - cret balm can give, Help - ing her wounded



bleak and bare, Wea - ry of win - ter, bleak and bare.  
 fair and free, Hope of a fu - ture, fair and free!  
 bur - den roll, Oft will its chill - y bur - den roll.  
 child to live, Help - ing her wound - ed child to live.



When we begin our scale on Do we place the minor seconds between three and four (Mi, Fa) and seven and eight (Ti, Do) without any thought about it whatever, and the scale which we thus give is called the major scale on account of the arrangement of the seconds in it.



## SOLDIER, REST!

JAMES THOMSON.

*Allegretto.*

*p*

1. Sol - dier, rest! thy war - fare o'er, Sleep the  
 2. Hunts-man, rest! thy chase is done; While our

*eres.*

sleep that knows not break - ing. Dream of bat - tled  
 slum - brous spells as - sail ye. Dream not with the

fields . no more, Days of dan - ger,  
 ris - ing sun Bu - gles here shall

Days of dan - ger, shall nights, . :  
 Bu - gles here

*pp*

nights . of wak - ing, of wak - ing. In our isle's en - chant-ed hall,  
 sound re-veil - lê, re-veil - lê. Sleep! the deer is in his den;

nights of  
 sound re - .



Hands un - seen thy couch are strew - ing, Fair - y strains of  
Sleep! thy hounds are by thee ly - ing; Sleep! nor dream in

*sf* mu - sic fall, Ev' - ry sense in slum - ber dew - ing,  
yon - der glen How thy gal - lant steed . . . lay dy - ing,

*mf* Ev' - ry sense in slum - - - ber dew - ing.  
How thy gal - lant steed lay dy - ing.

Ev' - ry sense in slum - ber dew - ing,  
How thy gal - lant steed lay dy - ing,  
thy war - fare  
thy chase . . . is

*pp* Sol - dier, rest! thy war - fare  
Hunts - man, rest! thy chase is

dew - ing.  
dy - ing.



o'er, Dream of fight - ing fields no more;  
done, Think not of the ris - ing sun,

*cres.*  
Sleep the sleep that knows not break - ing,  
For at dawn - ing to as - sail ye

*Solo ad lib.*  
*f* Morn of toil nor night of wak - ing,  
Here no bu - gles sound re - veil - lé,

*f* Morn of toil, nor night of wak - ing. . . .  
Here no bu - gles sound re - veil - lé. . . .  
*p*  
*pp*



## Dictation ( Oral Review ).

Pupils name the intervals which the teacher sings, after the tones are named.

## Written Dictation.

The character called the natural or cancel ( $\natural$ ) is used to remove the effect of a sharp or flat that precedes it. If, for instance, we wish to remove the effect of a sharp, which causes the staff degree to represent a higher pitch, we apply a natural; thus restoring the degree to its natural condition. If we wish to represent a still higher pitch than a sharped staff degree indicates, a character known as a double sharp ( $\times$ ) is used.

The following dictation exercises are intended to illustrate the principle. The key is E. The signature is . The meter is  $\frac{2}{4}$ . Te, or flat seven, is produced by placing a  $\flat$  on

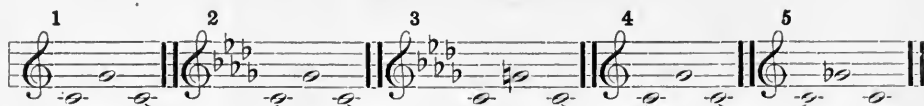
the staff degree which stands for Ti, or seven of the scale, thus : . The natural

thus removes the effect of the  $\sharp$  in the signature. Ri or sharp two is indicated by the double sharp  $\times$  as this staff degree already bears a sharp in the key signature.

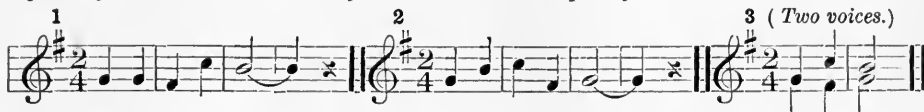


## Intervals (Perfect and Diminished Fifths).

Compare Do, Sol, with Ti, Fa, (see chart G, page 21).



Compare similarly each fifth of the scale with Do, Sol. But one diminished fifth will be found. Its effect is so marked as to be unmistakable. Note the tendency of the voice to fall back on to Mi (Ti, Fa, Mi). Sing the interval in the opposite order and note the tendency of the voice to move from Ti to Do, (Fa, Ti, Do). This tendency of the melody to progress in certain directions must be regarded in original writing. When melodies conform well to these *leadings*, as they are called, the effect is very satisfactory to the trained ear. Sing to the pupils repeatedly until the effect is entirely familiar and can be quickly named.



The effect of close or ending produced by such combinations of tones as the above is called *cadence*.

Variations in the minor scale are made by means of accidentals, and major scales may be modified by accidentals so that while Do continues to be the key tone, the effect of the minor scale is perfectly evident.

## Rhythmic Study.

Ch. Ser G, page 15.

Ex. 137.



Ex. 138.



Taking the scale beginning on C, and considering C to be Do, descend to La, and taking that for the first note of the scale, sing to La, and note the effect.



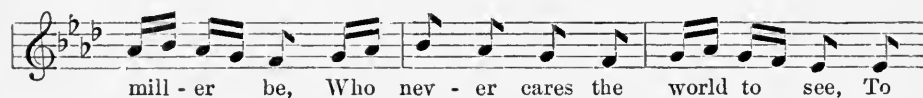
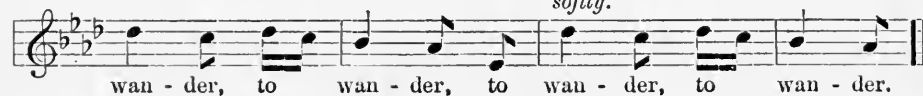
The difference in these scales is due to the arrangement of the minor seconds in them. The second or La scale is called minor. Whenever the position of the minor seconds of a scale is changed, the effect is felt at once; and we usually recognize the change as being from major to minor, or minor to major, as the case may be.



## WANDERING.

(Rhythmic Study.)

FRANZ SCHUBERT (1797-1828).

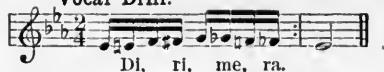
*Joyfully.**softly.**a little louder.**softly.*

## Ex. 139.





## Vocal Drill.



Ch. Ser. G, pages 11 and 17.

ANTONIO CALDARA.

Ex. 140.



Ex. 141.

AMBROZIO MINOJA.



Ex. 142.

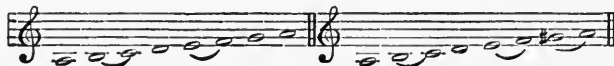


Ex. 143.



We found that in the normal minor scale a minor second occurs between two and three and between five and six (counting La as one of this scale). This arrangement of minor seconds is varied frequently, and another minor second produced. Thus the seventh tone of this scale is frequently indicated by an accidental so that a third minor second occurs between seven and eight.

Employing this tone increases still more the interval between Fa and the next tone above. This interval was already a major second. Now it is more than that. It is called an augmented second. This form of the scale is called the Harmonic Minor. It contains three minor seconds.



Har. Fourth Reader.



## Study in Harmony.

Ch. Ser. G, page 13.

Ex. 144.



Ex. 145.



Ex. 146.



Another variation in the minor scale is made by removing the minor second between five and six, and at the same time destroying the augmented second. The new tone is Fi.

Har. Fourth Reader.



## HEAVENLY FATHER, HEAR OUR CRY.

*Andante.* *p*

1. Heav'n-ly Fa - ther, hear our cry As we bow be - fore Thee;  
2. Keep us through the com - ing day With its work and pleas - ure,

*mf* *cres.*

Thou didst bid Thy chil - dren come, And we would a - dore Thee.  
May we learn to love Thee more, And Thy word to 'treas - ure.

*mf*

Through the watches of the night Thou didst guard and keep us,

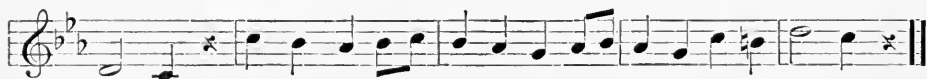
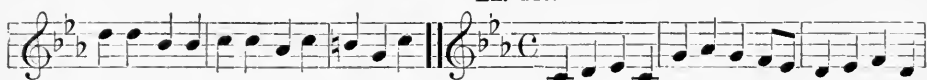
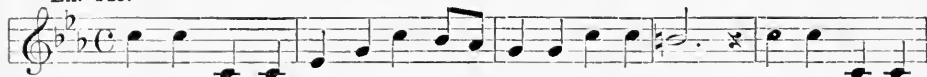
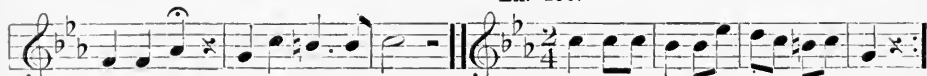
*cres.* *dim.* *pp*

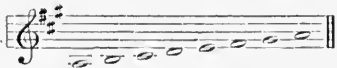
Now we sing our morning hymn, So loud and clear, O Fa - ther, lend Thine ear.



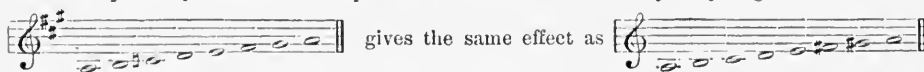
**Vocal Drill.***To be sung from different pitches.*

Ch. Ser. G, page 14.

**Ex. 147.****Ex. 148.****Ex. 149.****Ex. 150.**

The effect of the melodic minor scale, page 102, can be easily produced by a slight change in the major. Thus, if we consider the note which is La of the key of C to be Do, we have the key of A.  By using a lower third tone

we have precisely what was represented before without any key signature. Thus:



Both representations should be familiar to the pupil.



## Study in Harmony.

Ch. Ser. G, page 13.

Ex. 151.

Ex. 152.

Ex. 153.

This scale is called the melodic minor.

It will be noticed that the sharps are not used in the descending scale; so that the melodic minor scale is really a combination of two scales.

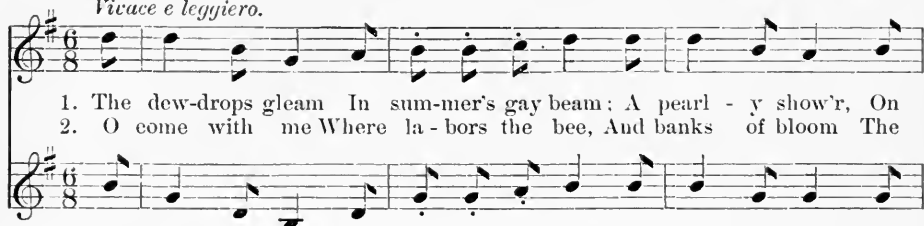
The method for teaching this scale is fully illustrated elsewhere.



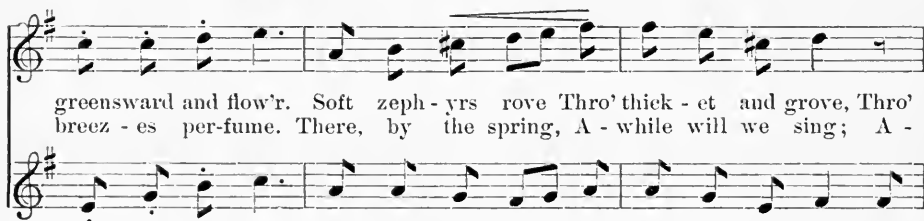
## THE DEWDROPS GLEAM.

JOHN GUARD.

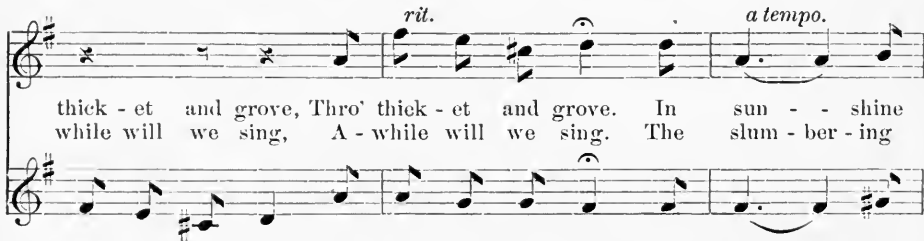
FELIX MENDELSSOHN.

*Vivace e leggiero.*


1. The dew-drops gleam In sum-mer's gay beam: A pearl - y show'r, On  
2. O come with me Where la-bors the bee, And banks of bloom The



greensward and flow'r. Soft zeph-yrs rove Thro' thick - et and grove, Thro'  
breez - es per-fume. There, by the spring, A - while will we sing; A -



thick - et and grove, Thro' thick - et and grove. In sun - - shine  
while will we sing, A - while will we sing. The slum - ber - ing



bright, a joy - ous throng Fill all . the air with joe - 'und  
grove and rock - y height Shall hear our cho - rus of de -

*Vivace e leggiero*, quickly and delicately; *rit.*, *ritardando*, retarding the tempo gradually; *a tempo*, in the original speed, as in the beginning.



## CHORUS.

song. In sun - shine bright a joy - ous throng Fill all the  
light.

air . . with joe - - und song, In sun - shine bright a joy - ous  
all . . the air with joe - und song,

throng Fill all the air . . . . . with joe - und  
Fill all the air . . with joe - und

song, Fill all . . . the air . . . with joe - und song.  
song, Fill all the air with joe - und song.



## Study in Harmony.

Ch. Ser. G, page 9.

Ex. 154.



Ex. 155.



Ex. 156.



Ex. 157.





## PRAISE THE LORD.

W. VERE MINGARD.

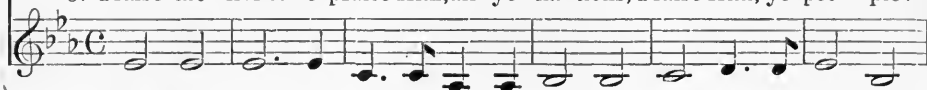
F. W. FARRINGTON.

*mf Andante.*

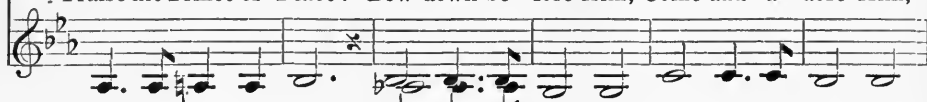
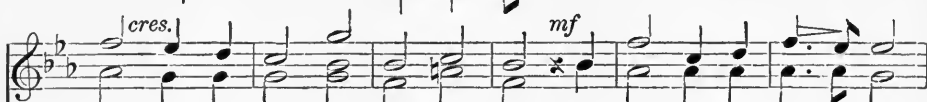
1. Praise the Lord for all His lov-ing-kind-ness, Praise Him, O praise Him!

2. Praise the Lord! the ev - er - ten - der Shepherd, Praise Him, O chil - dren,

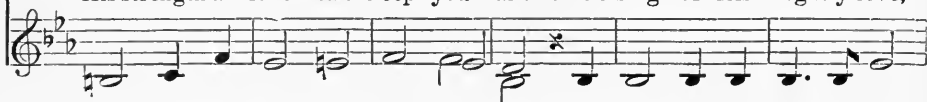
3. Praise the Lord! O praise Him, all ye na - tions, Praise Him, ye peo - ple!

*dim.**mf**cres.*

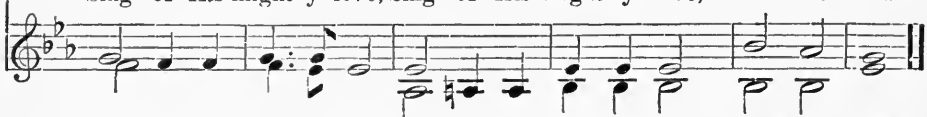
Praise the heav'n-born King! Fields, in your glo - ry, Tell out the sto - ry,  
 for His watch-ful care. He gen - tly leads you, He ev - er feeds you,  
 Praise the Prince of Peace! Bow down be - fore Him, Come and a - dore Him,

*cres.**mf*

Earth is the Lord's, He giv - eth all. Then sing of His might-y love,  
 He shields His loved ones in His arms. Then sing of His might-y love,  
 His strength a - lone can keep you all. Then sing of His might-y love,

*dim.**cres.**f*

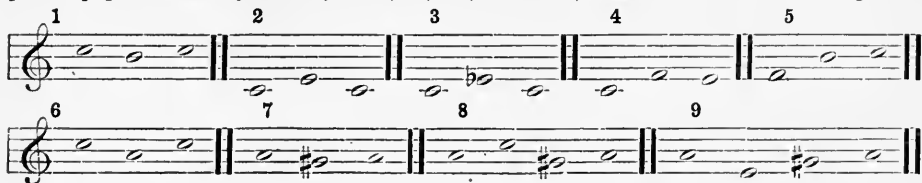
Sing of His might-y love, Sing of His might-y love, Praise the Lord.





## Dictation (Oral Review).

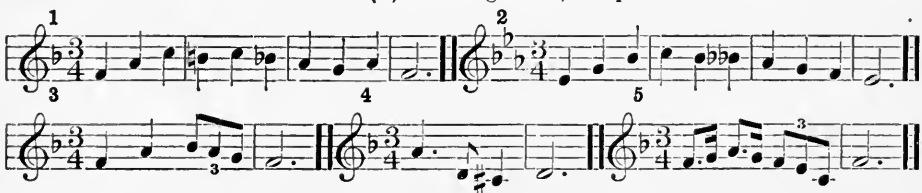
The pupils should not only give the names of the tones, but state whether the effect is major or minor, and name any interval which the teacher calls for; thus, in the first example the pupils should say not only "Do, Ti, Do," but also, "Minor second down and up."



## Written Dictation.

If we wish to represent a higher pitch by a staff degree that bears a flat, the natural would be used, because it removes the effect of the flat and causes the degree to represent its natural or usual pitch; but if we wish to represent a lower pitch by a staff degree that already bears a flat, we use another flat. This sign is called the double flat ( $b\flat$ ).

The following exercises are intended to illustrate this principle. The key is F. The signature is  $\text{F}\flat$ . The meter is  $\frac{3}{4}$ . What must each measure contain in  $\frac{3}{4}$  meter? The  $\sharp$  on Fa removes the effect of the flat ( $b$ ) in the signature, and produces Fi.

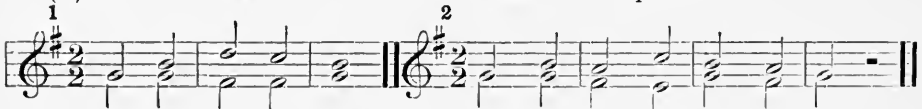


## Intervals (the Remaining Intervals).

The interval of the sixth with chromatic modification is shown on Chart Ser. G, page 22. The third and sixth occur so frequently in two part exercises and songs that the children become very familiar with the effect produced on the ear, and it is only necessary to direct their attention to the matter to secure the result we desire.

Let two pupils sing very slowly and distinctly such an exercise as the following.

- (1) Call upon the pupils to name each interval as it occurs.
- (2) Sing the melody alone, and require the pupils to write it. When it is correctly written,
- (3) Sing as a duet again, and add the lower part — naming the interval.
- (4) Select similar exercises from the book and continue the practice.



Unison, third, sixth, fifth, third.

Unison, third, third, sixth, third, third, unison.

After the interval is named, state whether it is major or minor, and compare it with the models previously given.



## Vocal Drill.

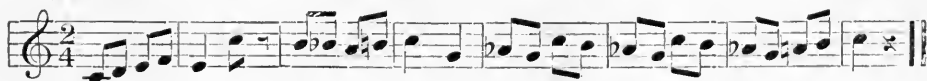


Ch. Ser. G, page 17.

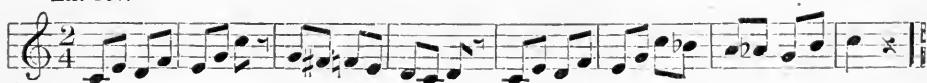
Ex. 158.



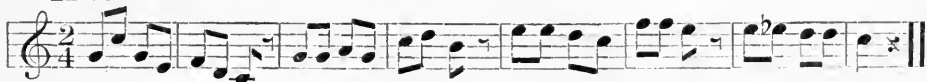
Ex. 159.



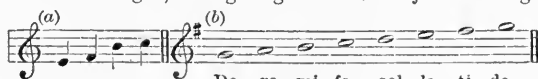
Ex. 160.



Ex. 161.



NOTE. The arrangement of minor seconds on the plain staff is shown as in (a) below ; and if Do be on C these minor seconds are in the right place. But if Do be placed on G, for instance, we find that one of the minor seconds is out of place, as in (b) below. That is, it occurs between six and seven instead of between seven and eight. A sharp is therefore placed in the key signature, upon seven of this scale, or upon the staff degree lettered F. This sharp shows that that staff degree no longer represents its natural pitch but that it represents a pitch higher than before. This removes the minor second between six and seven, and at the same time makes one between seven and eight, thus giving a correct major scale beginning on G.



Do, re, mi, fa, sol, la, ti, do.

All major scales beginning on G will have the F sharpened, and if the music is written on this scale the sharp will be placed as a key signature.

When, therefore, one sharp appears in the key signature we expect to find the scale beginning on G.

A careful study of scales beginning on different staff degrees will show how many and what characters must be used in any key signature.



## Study in Rhythm.

Ex. 162.


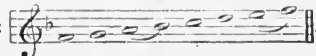


Ex. 163.



It sometimes occurs that in order to bring the minor seconds in the right places the staff degrees must be made to represent a lower than their natural pitch. This gives rise to the use of flats in the key signatures.

If we begin the scale on F, first space, we find that the minor seconds come thus:

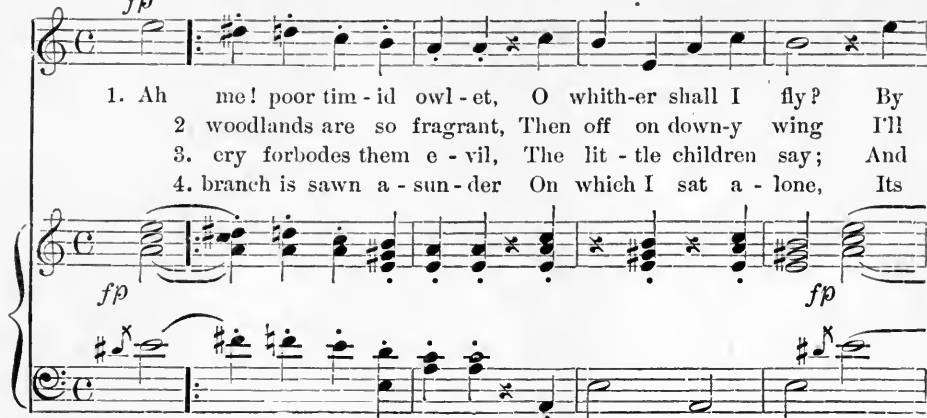
 The first one is between four and five, instead of being between three and four. By making the third line of the staff represent a lower pitch we bring the minor second between three and four, and at the same time produce a major second between four and five. This restores the proper succession of tones for the major scale. The change is shown by placing a flat on the third line, thus : 



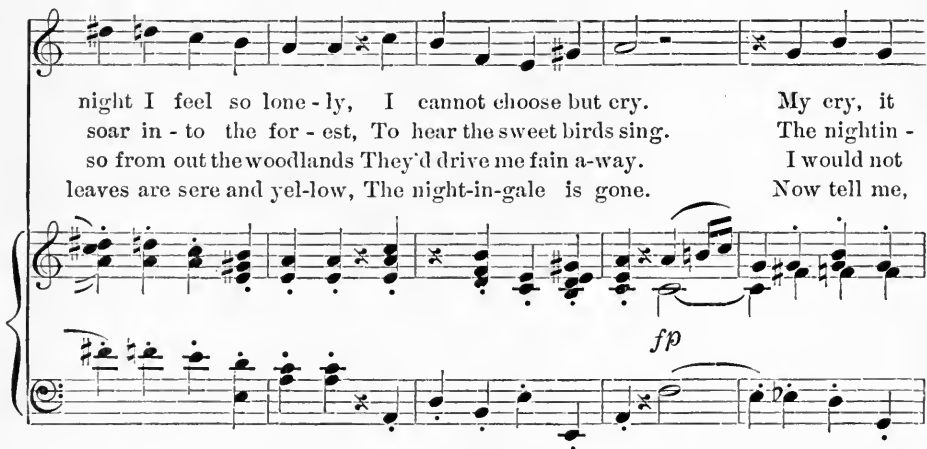
## THE LITTLE SCREECH OWL.

*Quickly.*  
*fp*

ROBERT SCHUMANN (1810-1856).



1. Ah me! poor tim-id owl-et, O whith-er shall I fly? By  
 2 woodlands are so fragrant, Then off on down-y wing I'll  
 3. cry forbodes them e-vil, The lit-tle children say; And  
 4. branch is sawn a-sun-der On which I sat a-lone, Its



night I feel so lone-ly, I cannot choose but cry. My cry, it  
 soar in-to the for-est, To hear the sweet birds sing. The nightin-  
 so from out the woodlands They'd drive me fain a-way. I would not  
 leaves are sere and yel-low, The night-in-gale is gone. Now tell me,

*fp*, *forte piano*, strong, softly; this indicates that the tone is to be taken strong at first, then diminished in power to *piano*.



*fp*

sounds so wild and clear  
gale to me is dear;  
scare them with my cry;  
is it not too bad?

The children hide their heads for fear. Ah,  
I love her note so sweet and clear. Ah,  
They need not think it gives me joy, Ah,  
I've noth-ing now to make me glad. Ah,

*I, 2, 3.* *V FINE.*

me! poor lit - tle owl! 2. The  
me! poor lit - tle owl! 3. My  
me! poor lit - tle owl! 4. The  
me! poor lit - tle owl!

☞ The F clef, so called because it shows the place of F. The sign is a modified Gothic F. The letters on the F clef are shown here :

F G A B C

F E D C B A G







Woods and fields in ver - nal hue, Sights and sounds . . . of

ver . . . . . nal hue, Sights and dear de - light, . . . . Sights of dear de - light. .  
sounds, Sights and sounds of dear de - light, de - light.

Sum - mer now un - folds to view Woods and fields in

ver - nal hue, Sights and sounds of dear de - light.  
fields in ver - nal hue, Sights and sounds of dear de - light, of dear de - light.



## Study in Rhythm.

## Vocal Drill.

*Sing also in F major, contrasting the minor and major effects.*



Ch. Ser. G, page 15.

## Ex. 164.



## Ex. 165.



It must be remembered that all major scales contain two minor seconds, and that these occur between three and four (Mi, Fa) and seven and eight (Ti, Do). We should also remember that the staff degrees represent pitches which can be varied only by accidentals or by the key signature.



## Study in Harmony.

Ex. 166.

Ex. 166 is a musical exercise in 4/4 time, key of D major (two sharps). It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The melody in the right hand is composed of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

Ex. 167.

Ex. 167 is a musical exercise in 4/4 time, key of D major (two sharps). It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The right hand features a melody of quarter and eighth notes, often with rests. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

Har. Fourth Reader.



## Study in Rhythm.

Ch. Ser. G, page 13.

Ex. 168.

Exercise 168 is a rhythmic study in 2/4 time, featuring a key signature of one flat (B-flat). It consists of two systems, each with a treble and bass staff. The treble staff contains eighth-note chords, while the bass staff contains eighth-note single notes. The first system spans four measures, and the second system also spans four measures, concluding with a double bar line.

Ex. 169.

Exercise 169 is a rhythmic study in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of two systems, each with a treble and bass staff. The treble staff contains eighth-note chords, while the bass staff contains eighth-note single notes. The first system spans four measures, and the second system also spans four measures, concluding with a double bar line.



## AUGUST.

CELIA THAXTER.

*Allegretto.*

1. But - ter - cup nod - ded and said Good - bye,  
 2. Swal - lows all chat - ter a - bout their flight,

Clo - ver and dai - sy went off to - geth - er, But the  
 Each crik - et chirps like a rare good fel - low, And the

fra - grant wa - ter lil - ies lie Yet  
 as - ters twin - kle clus - tered bright, While

moored in the gold - en Au - gust weath - er.  
 corn fast grows ripe and ap - ples mel - low.



## BATTLE PRAYER.

F. H. HIMMEL (1765-1814).

*Lento.*  
*mf**p**cres.*

1. Fa - ther, I call on Thee! Round me the smoke of the  
 2. Fa - ther, O lead Thou me! Be Thou my guide, wheth - er  
 3. God, I ac - knowl - edge Thee! In the low voice of the

bat - tle is glooming, O'er me the roll of the can - non is boom - ing,  
 vic - tor or dy - ing, O - ver me still let Thy ban - ner be fly - ing,  
 night wind I hear Thee, In the wild tem - pest of bat - tle Thou'rt near me,

Cap - tain of Bat - tles, I call on Thee, Fa - ther, O lead Thou me!  
 Lord, where Thou will - est, O lead Thou me, God, I ac - knowl - edge Thee!  
 Foun - tain of grace, I ac - knowl - edge Thee, Fa - ther, O bless Thou me!

*Lento, slow.*

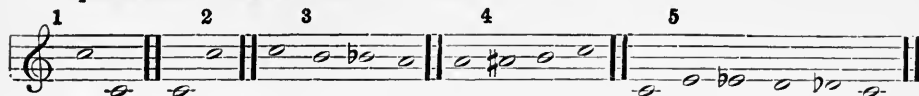
In the representation of intervals upon the staff the name of the interval corresponds to the number of staff degrees embraced by the notes, counting the degrees upon which the notes are placed. Thus from Do to Mi is a third, and Mi is represented on the third staff degree from Do. Or if we consider the notes in reverse order, Do is on the third staff degree from Mi.

Har. Fourth Reader.

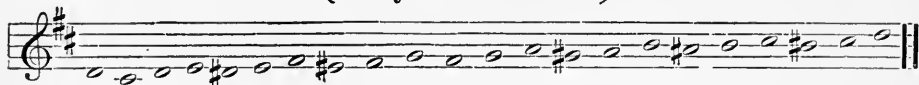


## Dictation (Oral Review).

Pupils name the tones and also all intervals called for.

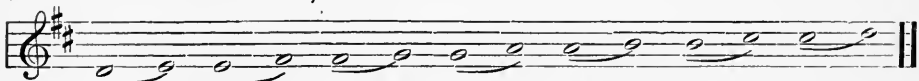


### Written Dictation ; Review of Seconds. (Analysis of the Scale.)



If we examine this exercise carefully, and sing it many times, we learn that no chromatic tone can be placed between Mi and Fa or between Ti and Do, but that such tones may occur between all of the other tones.

This teaches us that while the seconds of the scale all look alike upon the staff, in reality two of them differ from the rest, in sound.

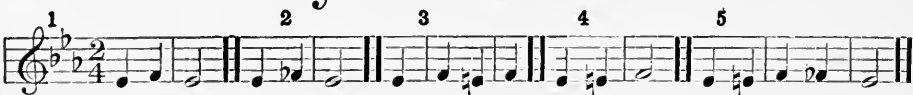


These smaller seconds are called Minor Seconds. (Minor means smaller.) The other seconds are called Major Seconds. (Major means larger.)

We see that each major second may be divided ; that is, it admits a tone not so high as one and higher than the other of the two tones that constitute it. Thus between Sol and Fa comes Fi.

But Sol, Fi and Do, Ti sound alike, and as Do, Ti is a minor second, so Sol, Fi must be.

The following dictation exercises are intended to illustrate major and minor seconds. The key is C. The signature is The meter is  $\frac{2}{4}$ .

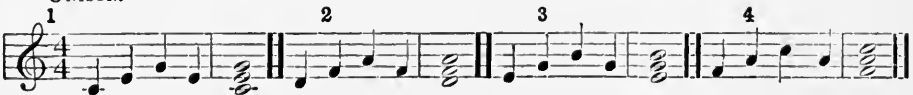


Give similar exercises from different scale degrees. Note the difference in representation when ascending by minor seconds and when descending by the same intervals.

### Triads.

Sing each triad in the following exercise. Note what a triad is, and discover to the pupils by actual ear test that there are three varieties of triads possible in the scale.

UNISON.

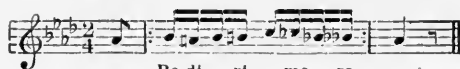


Har. Fourth Reader.



### Study of Rhythm.

### Vocal Drill.



Re, di, ri, me, ra.

Ch. Ser. G, page 9.

**Ex 170.**



**Ex 171.**



Ex. 172.



**Ex. 173.**



Two notes occupying the same staff degree are said to represent a prime, though in reality there is no interval.

We have already studied seconds, and we found that they are of two kinds,—major and minor,—and that the diatonic major scale contains five major and two minor seconds. By a careful study of Chart Series G, page 18, the difference in effect between major and minor seconds can be clearly established.



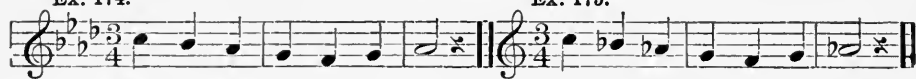
# Study in Chromatic Alterations.

121

Ch. Ser. G, page 11, Ex. 3.

Ex. 174.

Ex. 175.

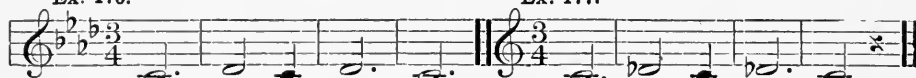


Mi,

Do, se, le, le.

Ex. 176.

Ex. 177.



Mi,

Do, ra, ra,

Ex. 178.



Ex. 179.





## Study in Harmony.

Ex. 180.

Ex. 181.

Ex. 182.

*Seconds continued.* — We find, however, that a major second may become augmented by raising or lowering the pitches of one or both of the staff degrees which represent it. Thus Sol, Fa represents a major second; but if Sol be raised, as shown below, we have an augmented second. This is the characteristic interval of the harmonic minor scale and is considered on pages 11 and 18 of Chart Series G.



## LADYBIRD.

CAROLINE B. SOUTHEY.

*Allegretto.*

1. La - dy - bird, La - dy - bird! fly a - way  
 2. La - dy - bird, La - dy - bird! fly a - way

home! To your house in the old wil - low  
 home! The . . . fair - y bells tin - kle a -

tree, . . . . .  
 far! . . . . .

tree, the wil - low tree, Where your chil - dren so dear have in -  
 far! tin - kle a - far! Make haste or they'll catch you and

vit - ed the ant And a few co - sy neigh-bors to tea. . .  
 har - ness you fast With a cob-web to Ob - er - on's ear. . .



## Study of Chromatics.

## Vocal Drill.

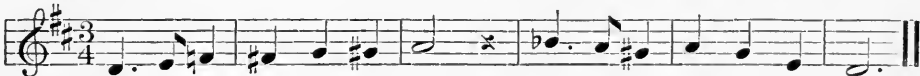


Ch. Ser. G, pages 4 and 17.

Ex. 183.



Ex. 184.



Ex. 185.

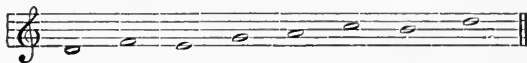


Ex. 186.

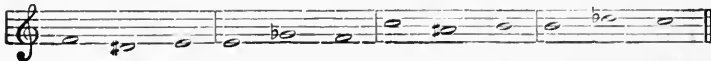


The diatonic scale, as we have already learned, presents two kinds of thirds, the major and the minor. If, however, one of these tones composing a minor third should be brought still nearer the other by an accidental, we have a still smaller third, known as a diminished third.

The diminished third will evidently occur in those places only in the scale where the minor thirds regularly exist. Re, Fa; Mi, Sol; La, Do; and Ti, Re, represent the minor thirds.



Diminished thirds, therefore, are most likely to be represented thus:—



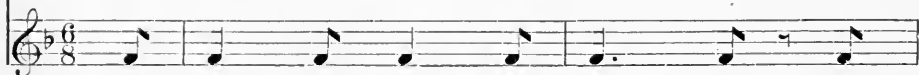


## THE KINDLY STARS ARE PEEPING.

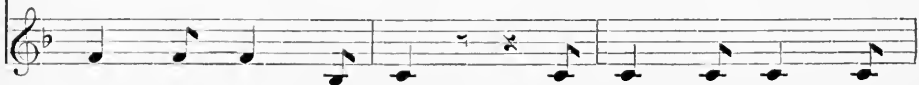
FRANZ LISZT

*Thoughtfully.**pp*

1. The kind - ly stars are peep - ing, With  
 2. From dew - be - sprin - kled branch - es The  
 3. Dark shad - ows round us hov - er, As  
 4. And gloom ere long shall van - ish Be -



smil - ing eyes of gold : And night o'er earth is  
 plaint - ive night - in - gale Her wealth of song now  
 on our way we roam ; But love will soon dis -  
 fore the con - qu'ring day ; The orb of light shall



creep - ing, Its beau - ties to en - fold.  
 launch - es Up - on the si - lent vale.  
 cov - er The safe re - treat of home.  
 ban - ish All dark - ness far a - way.





## Study in Harmony.

Ex. 187.



Ex. 188.



Ex. 189.



## 'MID THIS EVENING'S SPLENDOR.

*Andante.*

1. 'Mid this eve-ning's qui - et splen - dor, Lord, to Thee my thanks I  
 2. Fa-ther, gen - 'rous was Thy giv - ing, Peace of spir - it, joy in  
 3. Have I, from my du - ty stray - ing, Erred, Thy pre - cepts dis - o -



*mf* ren - der, With a love sin - cere and strong, With a  
liv - ing, Firm re - solve my task to do, Firm re -  
bey - ing, Lord, for - give the fault to - day, Lord, for -

With a love sin - cere and strong,  
Firm re - solve my task to do,  
Lord, for - give the fault to day,

love sin - cere and strong; For the day's past hours of  
solve my task to do, All that glads me in pos -  
give the fault to - day; May each eve - ning's dy - ing

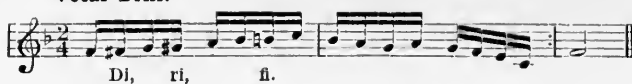
For the day's past hours of  
All that glads me in pos -  
May each eve-ning's dy - ing

glad - ness, For all sor - row, Lord, and sad - ness, Let me  
sess - ing, Were not mine, save for thy bless - ing, Watch - ful  
beau - ty Find ac - com-plish'd ev - 'ry du - ty, Find me

*cres.* praise Thee in my song, Let me praise Thee in my song.  
Fa - ther, tire - less, true, Watch - ful Fa - ther, tire - less, true.  
far - ther on my way, Find me far - ther on my way.



## Vocal Drill.



Ch. Ser. G, pages 9 and 17.

Ex. 190.



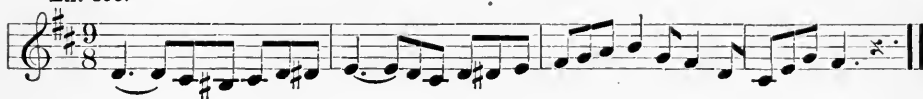
Ex. 191.



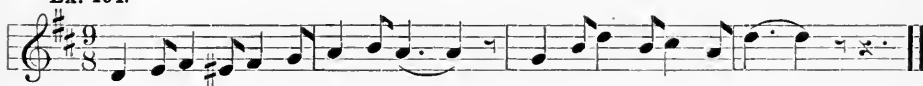
Ex. 192.



Ex. 193.



Ex. 194.



Fourths embrace four staff degrees, but they vary somewhat in the number of minor seconds which they contain.

The fourth from Do to Fa contains one minor second and two major seconds. (Do, Re, major, Re, Mi, major, Mi, Fa, minor.) This is called a perfect fourth.

But the fourth from Fa to Ti contains three major seconds, and is larger than the perfect fourth. It is therefore called the augmented fourth.

The effect of the augmented fourth on the ear is so striking that very little practice enables us to distinguish it whenever given, and it is so important in modulation, that it should be very carefully learned. See Ch. Ser. G, page 21.



## Vocal Study.

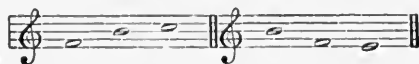
Ex. 195.

LUIGI ROSSI.



The fourth from Re to Sol is equal to two major and one minor second, and the fourth from Mi to La is equal to the same. These are, therefore, also perfect fourths.

When Fa, Ti is sung, the voice inclines to pass at once to Do, while if the reverse is sung, Ti, Fa, the voice tends to pass to Mi. See Chart Ser. G, page 20.





## Clefs.

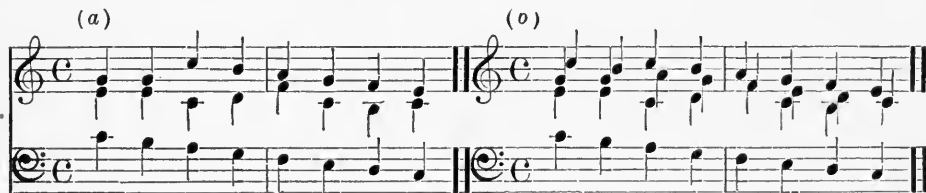
Clefs are signs used to indicate the pitch assigned to the staff degrees. The clef may also indicate the voice for which the part is intended.

Three clefs are in common use. They are the G clef, indicating the part to be sung by soprano or unchanged voices ; the F clef, indicating the part for changed voices ; and the C clef, which, indicates that the part is to be sung an octave below where it is written and by tenor voices.

NOTE. The tenor part is frequently written on a staff bearing the G clef. In such cases the part is designated by the word *tenor*, and is to be sung an octave below where it is written.

As all musical notation is relative, a change in the clef adds no difficulty for the singer. By this we mean that, since the position of Do (the key tone in the major) is always indicated by the key signature, the last sharp being on seven, and the last flat on four of the scale, it is equally easy for all singers to sing all parts, and sopranos should be as well able to sing the bass as to sing the melody, and contrariwise it is just as easy for bass singers to sing the melody as it is to sing the bass.

A difficulty arises in *part* music, however, if the melody is sung by persons having bass voices, as it gives two melodies an octave apart and destroys the harmony. Similarly in the same kind of music, if persons with soprano voices sing the bass, tones occasionally rise above the melody and completely destroy it. Illustration,—(a) shows the relation of tones when the lower part is sung by basses alone ; (b) shows the relation of tones when the lower part is sung by basses and sopranos together.



In introducing the Bass clef, we have selected exercises which are so written that the part for changed voices may be sung by sopranos without destroying the melody, as no tone in the bass, even if raised an octave will rise above the soprano part.



## Ex. 196.

J. S. CURWIN.



## Ex. 197.



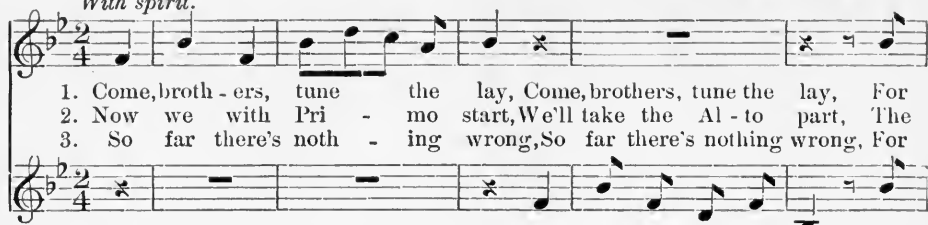
## Ex. 198.



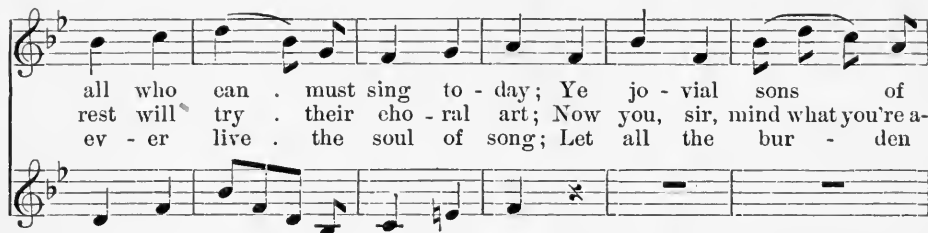


## COME, BROTHERS, TUNE THE LAY.

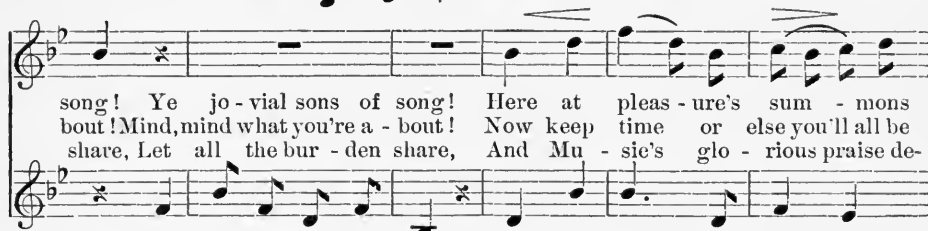
IGNAZ MOSCHELES.

*With spirit.*


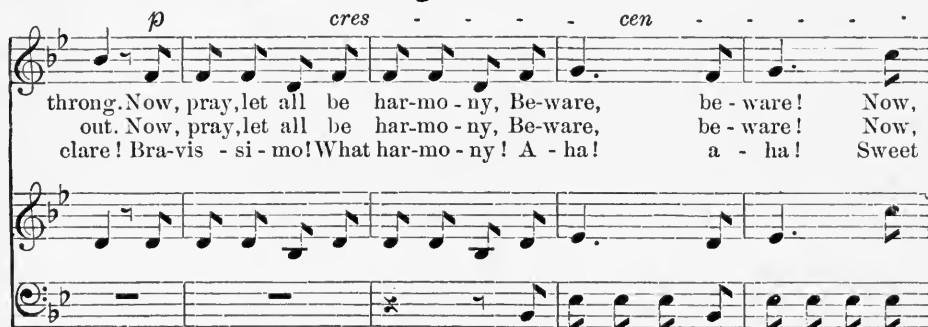
1. Come, broth - ers, tune the lay, Come, brothers, tune the lay, For  
2. Now we with Pri - mo start, We'll take the Al - to part, The  
3. So far there's noth - ing wrong, So far there's nothing wrong, For



all who can . must sing to - day; Ye jo - vial sons of  
rest will try . their cho - ral art; Now you, sir, mind what you're a -  
ev - er live . the soul of song; Let all the bur - den



song! Ye jo - vial sons of song! Here at pleas - ure's sum - mons  
bout ! Mind, mind what you're a - bout ! Now keep time or else you'll all be  
share, Let all the bur - den share, And Mu - sic's glo - rious praise de -



*p* *cres* *cen*  
throng. Now, pray, let all be har - mo - ny, Be - ware, be - ware! Now,  
out. Now, pray, let all be har - mo - ny, Be - ware, be - ware! Now,  
clare ! Bra - vis - si - mo ! What har - mo - ny ! A - ha ! a - ha ! Sweet

Now, pray, let all be har - mo - ny, Be -  
Now, pray, let all be har - mo - ny, Be -  
Bra - vis - si - mo ! What har - mo - ny ! A -

Har. Fourth Reader.



*do.*

pray, let all be har-mo-ny, Take care, take care, That all who hear may  
 pray, let all be har-mo-ny, Take care, take care, That all who hear may  
 har-mo-ny, brave harmony! A - ha! a - ha! Vic - to - ri - a, a

ware, be - ware! Now, pray, let all be har-mo-ny,  
 ware, be - ware! Now, pray, let all be har-mo-ny,  
 ha! a - ha! Sweet har - mo-ny, brave har-mo-ny!

*S: pp*

praise the strain, A-gain, and yet a - gain. Tra la la, tra la la,  
 praise the strain, A-gain, and yet a - gain. Tra la la, tra la la,  
 no - ble strain! We'll have it yet a - gain. Tra la la, tra la la,

A - gain and yet a - gain.  
 A - gain and yet a - gain.  
 We'll have it yet a - gain.

*cres. pp f D.S. ad lib.*

tra la la la la la la, Tra la la, tra la la, tra la la la la.

*Ad lib., ad libitum, at one's pleasure, as one wishes.*



## YE WHO SHUN THE HAUNTS OF CARE.

DAVID THOMSON.

*Andante.*

W. A. MOZART.

1. Ye who shun the haunts of care, To our for-est wilds re - pair,  
2. Naught is heard the gale to swell, Save the wood-man in the dell,

Where thro' clear, ce - ru - lean air Phœ-bus ris - es bright - ly;  
And the sol-lemn Sab - bath bell, Far a - long the moun - tain.

Here thro' nev - er - end-ing shades, You may rove till eve - ning fades,  
Here no noise at dawn of day Drives your dream of bliss a - way,

Here thro' nev - er - end - ing shades You may rove till  
Here no noise at dawn of day Drives your dream of

you drives may rove, may rove, may rove till eve - ning fades. . .  
bliss a - way, your dream, your dream of bliss a - way. . .

eve - ning fades, You Drives may rove till eve - ning fades.  
bliss a - way, Drives your dream of bliss a way.



*p*

Nev - er has the po - et's rhyme Feigned a sweet - er, soft - er elime,  
Yet the wood-lark hov - 'ring nigh Sings as morn - ing opes her eye,

*cres.* *ad lib.*

Where the rest - less foot of time Moves a - long more light - ly.  
And at eve a lull - a - by Near yon mur-m'ring foun - tain.

# I DREAM OF ALL THINGS FREE.

FELICIA HEMANS.

*mp Allegro.*

1. I dream of all things free, . . . Of a gal - lant, gal - lant  
2. I dream of some proud bird, . . . Of a bright-eyed moun - tain  
3. I dream of for - est child, . . . With the fawns and flow'rs at

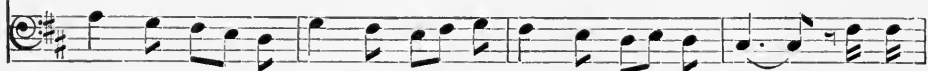
1. I dream of all things free, . . . Of a gal - lant, gal - lant bark, . . . That  
2. I dream of some proud bird, . . . Of a bright-eyed moun - tain king, . . . In  
3. I dream of for - est child, . . . With the fawns and flow'rs at play; . . . Of

*Allegro*, lightly and quickly. .

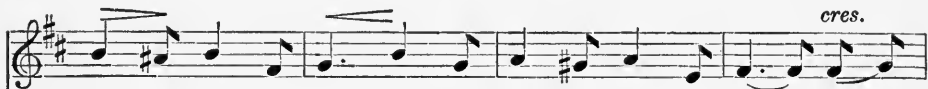




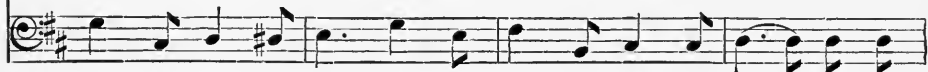
bark, . . That sweeps thro' storm Like ar - row to its mark! Of a  
king! . . In rap - ture hear The rush - ing of his wing, Then I  
play; . . Of In - dian wild With stars to guide his way, Of a



sweeps thro' storm, thro' storm and sea, Like ar - row to its mark!  
rap - ture I still hear, still hear The rush - ing of his wing,  
In - dian, In - dian, 'midst the wild, With stars to guide his way,



stag that o'er the moun - tain Goes bound-ing in his glee, Of a  
fol - low some wild riv - er Where no trim sail may be, Dark  
chief his war - riors lead - ing, Of arch - er's greenwood tree, While



thou - sand flash-ing foun - tains; I dream of all things free.  
woods a - round us shiv - er; I dream of all things free.  
lone - ly heart lies bleed - ing; I dream of all things free.





# HOLY, HOLY, HOLY!

1. Ho - ly, Ho - ly, Ho - ly! Lord God Al - might - y!  
 2. Ho - ly, Ho - ly, Ho - ly! all the saints a - dore Thee,  
 3. Ho - ly, Ho - ly, Ho - ly! though the dark-ness hide Thee,

Ear - ly in the morn - ing our song shall rise to Thee;  
 Cast - ing down their gold - en crowns a - round the glass - y sea,  
 Though the eye of sin - ful man Thy glo - ry may not see,

Ho - ly, Ho - ly, Ho - ly! mer - ci - ful and might - y!  
 Cher - u - bim and ser - a - phim fall - ing down be - fore Thee,  
 On - ly Thou art Ho - ly, there is none be - side Thee,

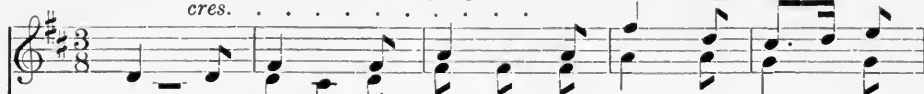
All Thy works shall praise Thy name in earth and sky and sea!  
 Which wert and art, and ev - er more shalt be.  
 Per - feet in pow'r, in love and pu - ri - ty.



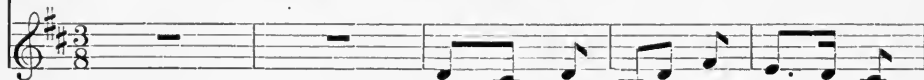
# OXFORDSHIRE MAY SONG.

*Allegretto.*

Spring is com - ing, spring is com - ing,  
*cres.* . . . . .



1. Spring is com - ing, is com - ing, Bird - ies,  
 2. Spring is com - ing, is com - ing, Flow'rs are  
 3. Spring is com - ing, is com - ing, All a -



Spring is com - ing,

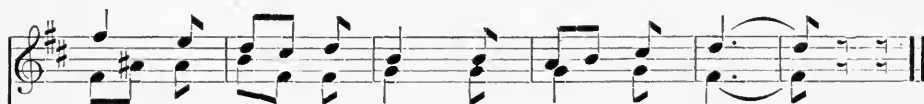
nest;  
 too;  
 fair;



build your nest, build your nest; Weave to - geth - er, weave  
 com - ing too, com - ing too; Pan - sies, lil - ies, and  
 round is fair, all is fair; Shim - mer, quiv - er on



Weave to - geth - er, weave  
 Pan - sies, lil - ies, and  
 Shim - mer, quiv - er on



straw and feath - er, Do - ing each your best.  
 daf - fo - dil - lies, Now are com - ing through.  
 qui - et riv - er, Joy is ev - 'ry - where.

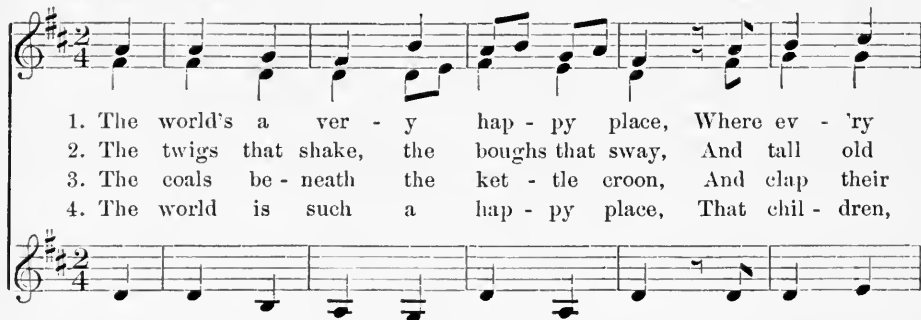




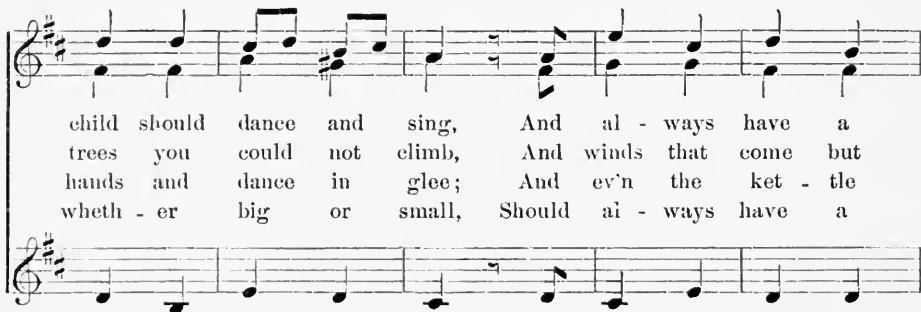
## THE WORLD'S MUSIC.

GABRIEL SETOWN.

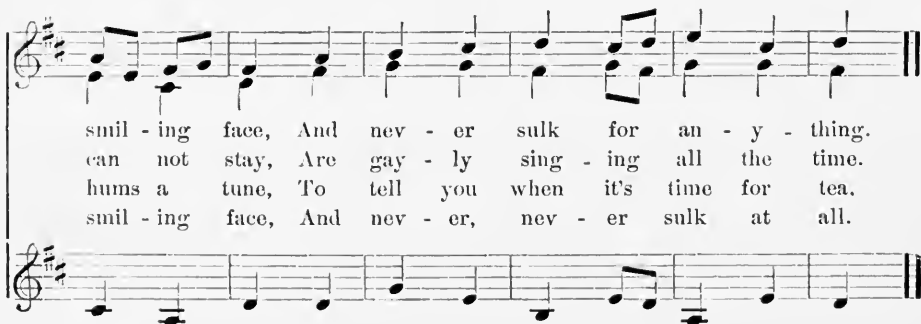
GEORGE HENRY HOWARD.



1. The world's a ver - y hap - py place, Where ev - 'ry  
 2. The twigs that shake, the boughs that sway, And tall old  
 3. The coals be - neath the ket - tle croon, And clap their  
 4. The world is such a hap - py place, That chil - dren,



child should dance and sing, And al - ways have a  
 trees you could not climb, And winds that come but  
 hands and dance in glee; And ev'n the ket - tle  
 wheth - er big or small, Should al - ways have a



smil - ing face, And nev - er sulk for an - y - thing.  
 can not stay, Are gay - ly sing - ing all the time.  
 hums a tune, To tell you when it's time for tea.  
 smil - ing face, And nev - er, nev - er sulk at all.



## LEAD, KINDLY LIGHT.

JOHN HENRY NEWMAN.

J. B. DYKES.

1. Lead, kind - ly Light! a - mid th'en - cir - eling gloom,      Lead Thou me  
 2. I was not ev - er thus, nor pray'd that Thou Should'st lead me  
 3. So long Thy power has blest me, sure it still . . . Will lead me

on: The night is dark, and I am far from home, — Lead Thou me  
 on: I loved to choose and see my path; but now — Lead Thou me  
 on Thro' drear - y doubt, thro' pain and sorrow, till      The night is

on. Keep Thou my feet: I do not ask to see . . .  
 on. I loved the gar - ish day; and, spite of fears, . .  
 gone, And, with the morn, those an - gel fa - ces smile . . .

The dis - tant scene, — one step e - nough . for me . .  
 Pride ruled my will: re - mem - ber not . . past years.  
 Which I have loved long since, and lost . . a while.



# PART II.

## PATRIOTIC AND DEVOTIONAL SONGS.

### AMERICA.

S. F. SMITH.

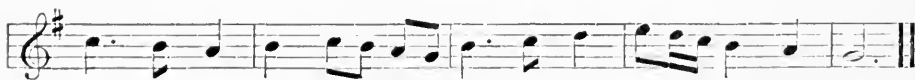
HENRY CAREY (?).



1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee—Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,



Of thee I sing; Land where my fa - thers died! Land of the  
 Thy name I love; I love thy rocks and rills, Thy woods and  
 Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that  
 To Thee we sing; Long may our land be bright With free-dom's



Pil-grim's pride! From ev - 'ry moun-tain side Let free-dom ring.  
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.  
 breathe par-take; Let rocks their si - lence break, The sound pro - long.  
 ho - ly light; Pro - tect us by Thy might, Great God, our King.



## BLESSED ARE THE MERCIFUL.

MATTHEW, v: 7.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal staves.

Bless - ed are the mer - ci - ful for they shall ob - tain

The second system of the musical score continues the melody and accompaniment from the first system. It includes two vocal staves and a piano accompaniment. The lyrics are repeated.

mer - cy. Bless - ed are the mer - ci - ful for they shall obtain mer - cy.



## ONWARD, CHRISTIAN SOLDIERS.

Rev. S. BARING-GOULD.

Sir ARTHUR S. SULLIVAN.

1. Onward, Christian sol - diers, Marching as to war, With the cross of Je - sus  
 2. At the sign of tri - umph Satan's host doth flee; On, then, Christian soldiers,  
 3. Like a might-y ar - my Moves the Church of God; Brothers, we are treading

Go - ing on be - fore! Christ the roy - al Mas - ter Leads a - gainst the foe;  
 On to vic - to - ry! Hell's founda - tions quiv - er At the shout of praise;  
 Where the saints have trod; We are not di - vid - ed, All one Bod - y we,

## CHORUS.

Forward in - to bat - tle, See, His banners go. Onward, Christian sol - diers,  
 Brothers, lift your voi - ces, Loud your anthems raise!  
 One in hope and doc - trine, One in char - i - ty.

Marching as to war, With the cross of Je - sus Go - ing on be - fore!



## HAIL, COLUMBIA!

JOSEPH HOPKINSON.

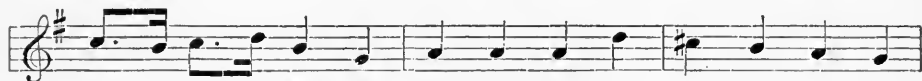
Prof. PHYLA.



1. Hail, Co-lum - bia! hap - py land! Hail, ye he - roes,
2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de -
3. Sound, sound the trump of fame, Let Wash - ing -
4. Be - hold the chief, who now com-mands, Once more to serve his



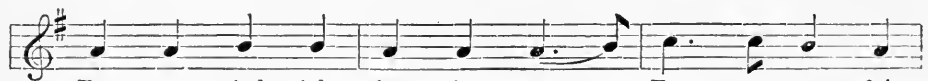
heav'n-born band! Who fought and bled in Freedom's cause, Who fought and bled in  
fend your shore; Let no rude foe with im - pious hand, Let no rude foe with  
ton's great name Ring thro' the world with loud applause! Ring thro' the world with  
coun-try stands; The rock on which the storm will beat! The rock on which the



Free - dom's cause, And, when the storm of war was gone, En -  
im - pious hand, In - vade the shrine where sa - cred lies Of  
loud ap - plause! Let ev - 'ry clime, to Free - dom dear,  
storm will beat! But armed in vir - tue, firm and true, His



joyed the peace your val - or won. Let in - de - pend - ence be our boast,  
toil and blood the well - earn'd prize. While of - f'ring peace, sincere and just, In  
His - ten with a joy - ful ear; With e - qual skill, with steady power, He  
hopes are fixed on heav'n and you. When hope was sink - ing in dis - may, When



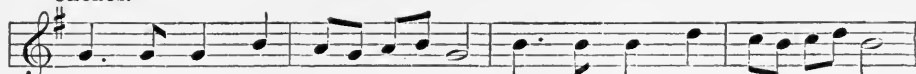
Ev - er mind - ful what it cost; Ev - er grate - ful  
Heav'n we place a man - ly trust, That truth and jus - tice  
gov - erns in the fear - ful hour Of hor - rid war, or  
gloom ob - scured Co - lum - bia's day, His stead - y mind, from



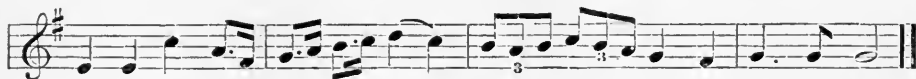
for the prize, Let its al - tar reach the skies,  
shall pre - vail, And ev - 'ry scheme of bond - age fail.  
guides with ease The hap - pier time of hon - est peace.  
chan - ges free, Re - solved on death or lib - er - ty.



## CHORUS.



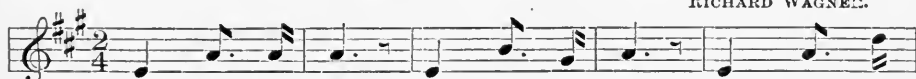
Firm, u - nit - ed let us be, Ral-lying round our lib - er - ty!



As a band of broth-ers joined, Peace and safe-ty we shall find.

## FLAG OF THE FREE.

RICHARD WAGNER.



1. Flag of the tree, fair - est to see! Borne thro' the

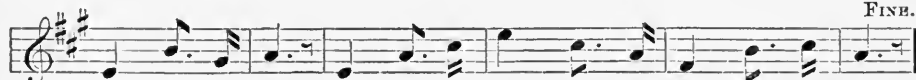
2. Flag of the brave, long may it wave, Cho - sen of



strife and the thun - der of war; Ban - ner made bright

God while His might we a - dore; In Lib - er - ty's van,

*D.S. While thro' the sky* FINB.



with star - ry light, Float ev - er proud - ly from moun - tain to shore.

man - hood of man, Sym - bol of right thro' the years pass - ing o'er.

*loud rings the cry, Un - ion and Lib - er - ty! one ev - er - more!*



Em - blem of Free - dom, hope to the slave,

Pride of our coun - try, hon - ored a - far,



Spread thy fair folds but to shield and to save,

Seat - ter the cloud that would dark - en a star,

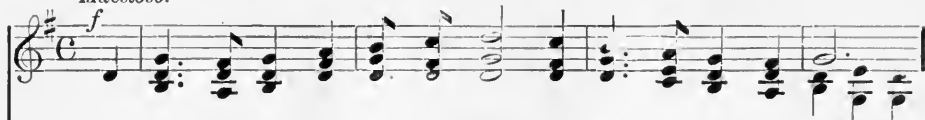
*D.S.*



## AMERICA THE BEAUTIFUL.

KATHARINE LEE BATES.

WILL C. MACFARLANE.

*Maestoso.*

1. O beau - ti - ful for spa - cious skies, For am - ber waves of grain,
2. O beau - ti - ful for pil - grim feet, Whose stern, im - pas - sion'd stress
3. O beau - ti - ful for he - roes proved, In lib - er - at - ing strife,
4. O beau - ti - ful for pa - triot dream That sees be - yond the years

*Bass with octaves throughout.*

For pur - ple moun - tain ma - jes - ties A - bove the fruit - ed plain! A -  
 A thor - ough - fare for free - dom beat A - cross the wil - der - ness! A -  
 Who more than self their coun - try loved, And mer - cy more than life! A -  
 Thine al - a - bas - ter cit - ies gleam Un - dimm'd by hu - man tears! A -



mer - i - ca! A - mer - i - ca! God shed His grace on thee, And  
 mer - i - ca! A - mer - i - ca! God mend thine ev - 'ry flaw, Con -  
 mer - i - ca! A - mer - i - ca! May God thy gold re - fine, Till  
 mer - i - ca! A - mer - i - ca! God shed His grace on thee, And



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Har. Fourth Reader.





crown thy good with broth - er - hood, From sea to shin - ing sea!  
 firm thy soul in self - con - trol, Thy lib - er - ty in law!  
 all suc - cess be no - ble - ness, And ev - 'ry gain di - vine!  
 crown thy good with broth - er - hood, From sea to shin - ing sea!

REFRAIN. *Molto maestoso.* *ritard.*

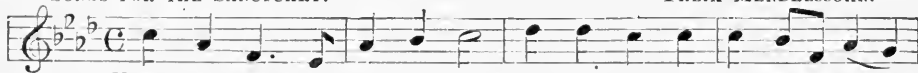


A - mer - i - ca! A - mer - i - ca! God shed His grace on thee!

## HEAVENLY FATHER, SOVEREIGN LORD.

SONGS FOR THE SANCTUARY.

FELIX MENDELSSOHN.



1. Heav'n - ly Fa - ther, sov'reign Lord, Be Thy glo - rious name a - dored!
2. Though un - wor - thy, Lord, Thine ear Deign our hum - ble songs to hear;
3. While on earth or - dained to stay, Guide our foot - steps in Thy way,
4. Then with an - gel harps a - gain We will wake a no - bler strain;



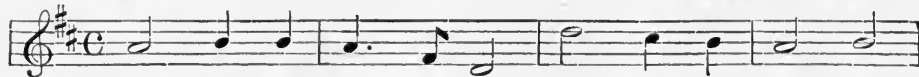
Lord, Thy mer - cies nev - er fail; Hail, ce - les - tial good - ness, hail.  
 Pur - er praise we hope to bring When a - round Thy throne we sing.  
 Till we come to dwell with Thee, Till we all Thy glo - ry see.  
 There, in joy - ful songs of praise, Our tri - um - phant voi - ces raise.



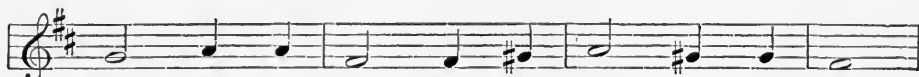
## GOD EVER GLORIOUS.

S. F. SMITH.

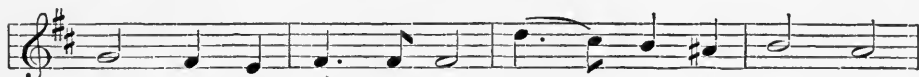
ALEXIS T. LWOFF.



1. God ev - er glo - ri - ous! Sov - 'reign of na - tions,  
 2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,



Wav - ing the ban - ner of Peace o'er the land;  
 O - ver each moun - tain, rock, riv - er, and shore;



Thine is the vic - to - ry, Thine the sal - va - tion,  
 Sing Hal - le - lu - jah! Shout in ho - san - nas!

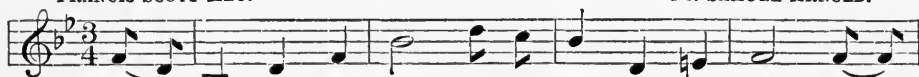


Strong to de - liv - er . . . Own we Thy hand.  
 God keep our coun - try . . . Free ev - er - more.

## THE STAR-SPANGLED BANNER.

FRANCIS SCOTT KEY.

Dr. SAMUEL ARNOLD.

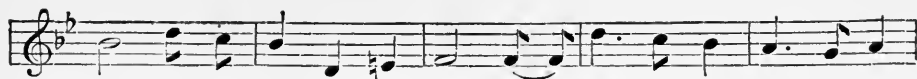


1. Oh! say, can you see, by the dawn's ear - ly light, What so  
 2. On the shore, dim - ly seen thro' the mist of the deep, Where the  
 3. And where is that band who so vaunt-ing - ly swore, 'Mid the  
 4. Oh! thus be it ev - er when free - men shall stand Be -



proud - ly we hailed at the twilight's last gleam - ing? Whose stripes and bright  
 foe's haughty host in dread si - lence re - pos - es, What's that which the  
 hav - oc of war and the bat - tle's con - fu - sion, A home and a  
 tween their lov'd home and the war's des - o - la - tion, Blest with vic - t'ry and

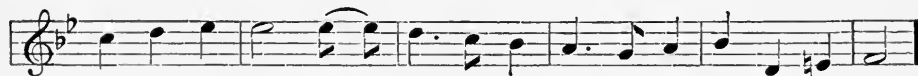




stars thro' the per - il - ous fight, O'er the ram-parts we watched, were so  
breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half con-  
coun - try they'd leave us no more? Their blood has washed out their foul  
peace, may the Heav'n-rescued land Praise the Pow'r that hath made and pre-

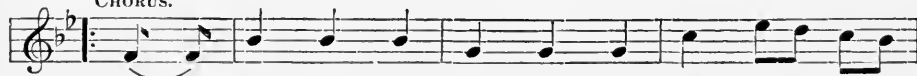


gal - lant - ly stream-ing. And the rock - ets' red glare, the bombs  
ceals, half dis - clos - es? Now it catch - es the gleam of the  
foot - steps' pol - lu - tion. No ref - uge could save . . the  
served us a na - tion. Then con - quer we must, when our

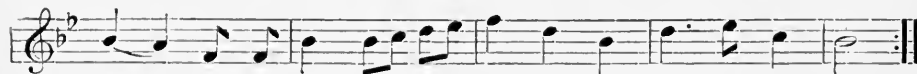


burst-ing in air, Gave proof thro' the night that our flag was still there.  
morning's first beam, In full glo - ry re - flect - ed, now shines in the stream.  
hire-ling and slave From the ter - ror of flight or the gloom of the grave.  
cause it is just, And this be our mot - to, "In God is our trust."

# CHORUS.



O . . say, does that star - span - gled ban - ner yet  
'Tis the star - span - gled ban - ner, oh long may it  
And the star - span - gled ban - ner in tri - umph shall  
And the star - span - gled ban - ner in tri - umph shall



wave O'er the land of the free and the home of the brave?  
wave O'er the land of the free and the home of the brave!  
wave O'er the land of the free and the home of the brave!  
wave O'er the land of the free and the home of the brave!



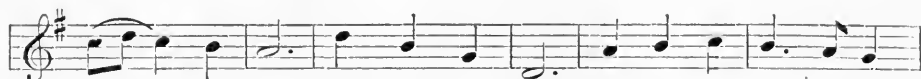
# COME, THOU ALMIGHTY KING.

CHARLES WESLEY.

FELICE GIARDINI.



1. Come, Thou al - might - y King, Help us Thy  
 2. Come, Thou in - car - nate Word, Gird on Thy



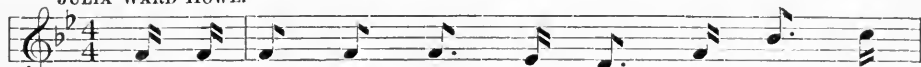
name to sing, Help us to praise. Fa - ther all glo - ri - ous,  
 might - y sword, Our prayer at - tend. Come and thy peo - ple bless,



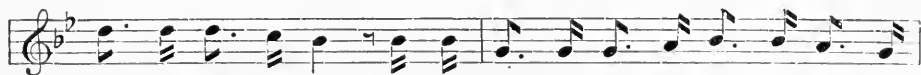
O'er all vic - to - ri - ous, Come and reign o - ver us, An - cient of days.  
 And give Thy word suc - cess; Spir - it of ho - li - ness, On us de - scend.

# BATTLE HYMN OF THE REPUBLIC.

JULIA WARD HOWE.



1. Mine . eyes have seen the glo - ry of the  
 2. I have seen Him in the watch - fires of a  
 3. I have read a fier - y gos - pel writ in  
 4. He has sound - ed forth the trump - et that shall  
 5. In the beau - ty of the lil - ies Christ was

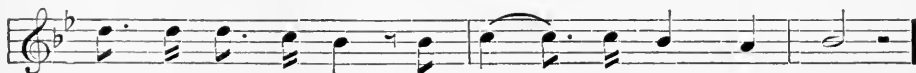


com - ing of the Lord; He is tramp - ling out the vint - age where the  
 hun - dred cir - cling camps; They have build - ed Him an al - tar in the  
 burnished rows of steel: "As ye deal with My con - tem - ners, so with  
 nev - er call re - treat; He is sift - ing out the hearts of men be -  
 born a - cross the sea, With a glo - ry in His bos - om that trans -





grapes of wrath are stored; He hath loosed the fate - ful light - ning of His  
even - ing dews and damps; I can read His right - eous sen - tence by the  
you My grace shall deal: Let the He - ro born of wom - an crush the  
fore His judg - ment seat: Oh, be swift, my soul, to an - swer Him! be  
fig - ures you and me; As He died to make men ho - ly, let us

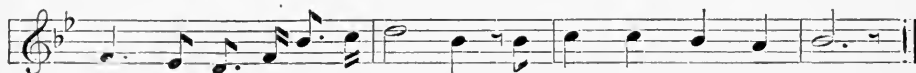


ter - ri - ble swift sword; His truth is march - ing on.  
dun and flar - ing lamps: His day is march - ing on.  
ser - pent with his heel, Since God is march - ing on.  
ju - bi - lant, my feet! Our God is march - ing on.  
die to make men free, While God is march - ing on.

CHORUS.



Glo - ry, glo - ry, Hal - le - lu - jah! Glo - ry, glo - ry, Hal - le - lu - jah!



Glo - ry, glo - ry, Hal - le - lu - jah! His truth is march - ing on.





## O PARADISE.

FREDERICK W. FABER.

JOSEPH BARNEY.



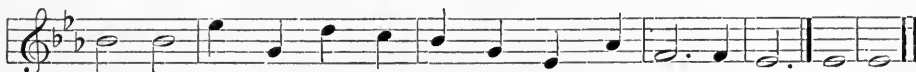
1. O Par - a - dise! O Par - a - dise! Who doth not crave for
2. O Par - a - dise! O Par - a - dise! The world is grow - ing
3. O Par - a - dise! O Par - a - dise! Where - fore doth death de -
4. O Par - a - dise! O Par - a - dise! I want to sin no



rest? Who would not seek the hap - py land, Where they that loved are  
old; Who would not be at rest and free, Where love is nev - er  
lay? Bright death, that is the wel - come dawn Of our e - ter - nal  
more; I want to be as pure on earth As on thy spot - less



blest? Where loy - al hearts, and true, Stand ev - er in the  
cold? Where loy - al hearts, and true, Stand ev - er in the  
day. Where loy - al hearts, and true, Stand ev - er in the  
shore. Where loy - al hearts, and true, Stand ev - er in the



light, All rap - ture thro' and thro', In God's most ho - ly sight. A - MEN.

## JERUSALEM THE GOLDEN.

BERNARD OF CLUNY.

ALEXANDER EWING.

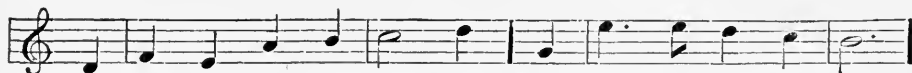


1. Je - ru - sa - lem the gold - en, With milk and hon - ey blest:
2. They stand, those halls of Zi - on, All ju - bi - lant with song,
3. There is the throne of Da - vid, And there, from care re - leased,



Be - neath thy con - tem - pla - tion, Sink heart and voice op - pressed.  
And bright with many an an - gel And all the mar - tyr throng.  
The song of them that tri - umph, The shout of them that feast.





I know not, oh, I know not, What joys a - wait me there;  
The Princee is ev - er in them, The day - light is se - rene;  
And they who with their Lead - er Have con - quered in the fight,

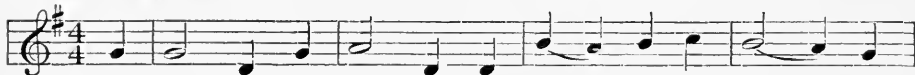


What ra - dian - cy of glo - ry, What light be - yond com - pare.  
The pas - tures of the bless - ed Are decked in glo - rious sheen.  
For - ev - er and for - ev - er Are clad in robes of white.

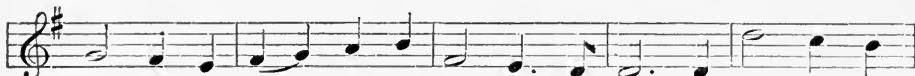
### PORTUGUESE HYMN.

JAMES MONTGOMERY.

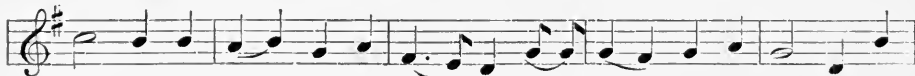
J. READING.



1. The Lord is my shep - herd, no want shall I know; I  
2. Let good - ness and mer - cy, my boun - ti - ful God, Still



feed in green pas - tures; safe fold - ed I rest; He lead - eth my  
fol - low my steps till I meet Thee a - bove; I seek by the



soul where the still wa - ters flow, . . Re - stores me when wand'ring, re -  
path which my fore - fa - thers trod, . . Thro' the land of their so - journ, Thy



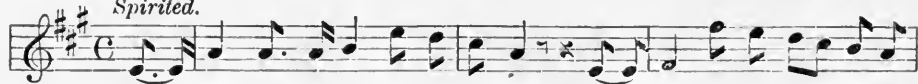
deems when op - press'd, Re - stores me when wand'ring, redeems when oppressed.  
king - dom of love, Thro' the land of their so - journ, Thy kingdom of love.



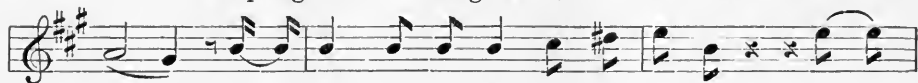
## COLUMBIA, THE GEM OF THE OCEAN.

D. T. SHAW.

D. T. SHAW.

*Spirited.*

1. Oh! Co-lum-bia, the gem of the o - cean, The home of the brave and the  
 2. When war wing'd its wide des-o - la - tion, And threaten'd the land to de -  
 3. The star-span-gled ban-ner bring hith-er, O'er Co-lum-bia's true sons let it



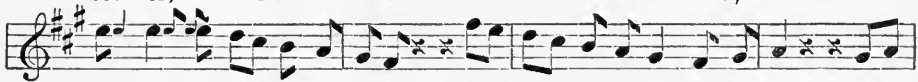
free, The shrine of each pa - triot's de - vo - tion, A . .  
 forin, The ark - then of free-dom's foun - da - tion, Co -  
 wave; May the wreaths they have won nev - er with - er, Nor its



world of - fers hom - age to thee. Thy man-dates make he - roes as -  
 lum - bia, rode safe thro' the storm; With gar-lands of vic - t'ry a -  
 stars cease to shine on the brave. May the serv - ice u - nit - ed ne'er



sem-ble, When Lib - er - ty's form stands in view; Thy  
 round her, When so proud-ly she bore her brave crew; With her  
 sev - er, But hold to their col - ors so true; The



ban-ners make tyr - an - ny tremble, When borne by the red, white, and blue, When  
 flag proud-ly float-ing be-fore her, The boast of the red, white, and blue, The  
 ar - my and na - vy for - ev - er, Three cheers for the red, white, and blue, Three



borne by the red, white, and blue, When borne by the red, white, and blue; Thy  
 boast of the red, white, and blue, The boast of the red, white, and blue; With her  
 cheers for the red, white, and blue, Three cheers for the red, white, and blue; The



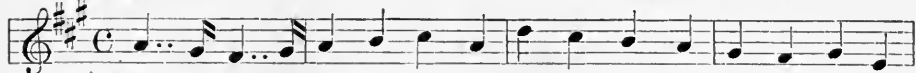
ban-ners make tyr - an - ny tremble, When borne by the red, white, and blue.  
 flag proud-ly float-ing be-fore her, The boast of the red, white, and blue.  
 ar - my and na - vy for - ev - er, Three cheers for the red, white, and blue.



## MARCH OF THE MEN OF HARLECH.

WILLIAM DUTHIE.

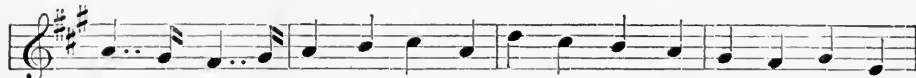
WELSH NATIONAL SONG.



1. Men of Har-lech! In the hol-low, Do ye hear, like rush-ing bil-low,  
 2. Rock-y steep-s and pass-es nar-row Flash with spear and flight of ar-row;



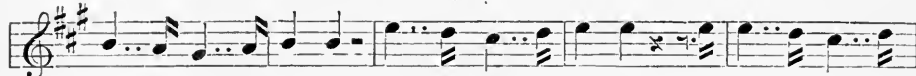
Wave on wave that sur-ging fol-low Bat-tle's dis-tant sound?  
 Who would think of death or sor-row? Death is glo-ry now!



'Tis the tramp of Sax-on foe-men, Sax-on spear-men, Sax-on bow-men,  
 Hurl the reel-ing horse-man o-ver, Let the earth dead foe-men cov-er!



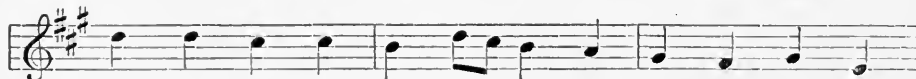
Be they knights, or hinds, or yeo-men, They shall bite the ground!  
 Fate of friend, of wife, of lov-er, Trem-bles on a blow!



Loose the folds a-sun-der, Flag we con-quer un-der! The plac-id sky now  
 Strands of life are riv-en; Blow for blow is giv-en, In dead-ly lock, or



bright on high Shall launch its bolts in thun-der! On-ward! 'tis our  
 bat-tle shock, And mer-cy shrieks to heav-en! Men of Har-lech!



coun-try needs us, He is brav-est, he who leads us!  
 young or hoar-y, Would you win a name in sto-ry?



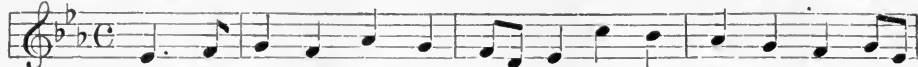
Hon-or's self now proud-ly heads us! Free-dom! God, and Right!  
 Strike for home, for life, for glo-ry! Free-dom! God, and Right!



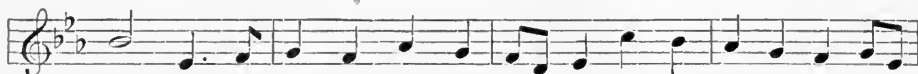
# PRaise THE LORD.

Bishop RICHARD MANT.

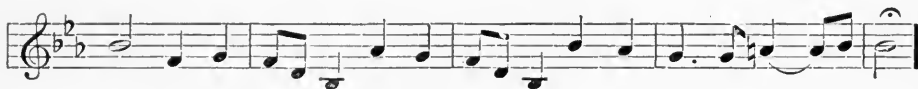
JOSEPH HAYDN.



1. Praise the Lord! ye heav'n's, a - dore Him, Praise Him, an-gels in the
2. Praise the Lord, for He is glo - rious; Nev - er shall His prom - ise



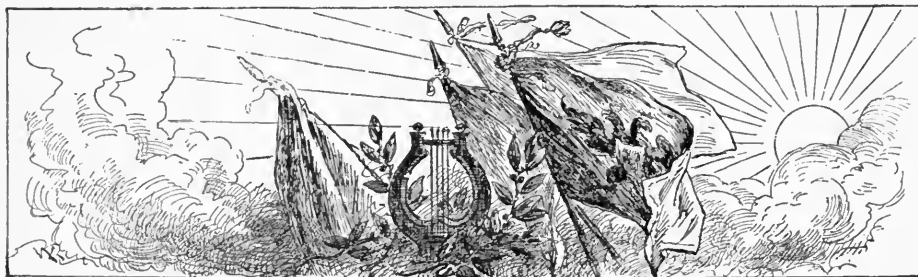
height; Sun and moon, re - joice be - fore Him; Praise Him, all ye stars of  
 fail; God hath made His saints vic - to - rious, Sin and death shall not pre -



light! Praise the Lord, for He hath spo - ken; Worlds his mighty voice o - beyed.  
 vail. Praise the God of our sal - va - tion, Hosts on high, His pow'r pro - claim :



Laws which nev - er shall be bro - ken, For their guid - ance He hath made.  
 Heav'n and earth, and all cre - a - tion, Laud and mag - ni - fy His name.

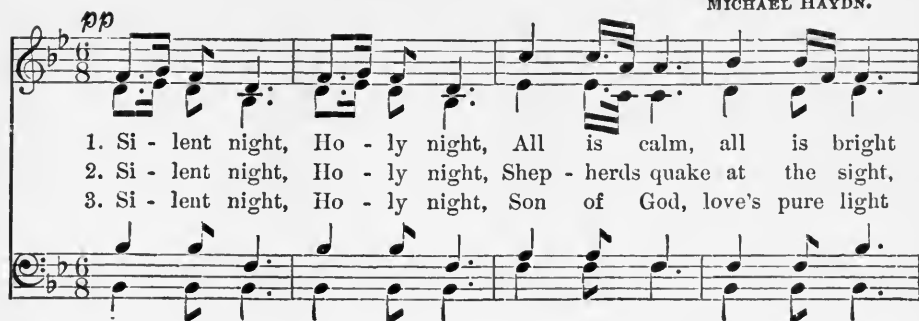




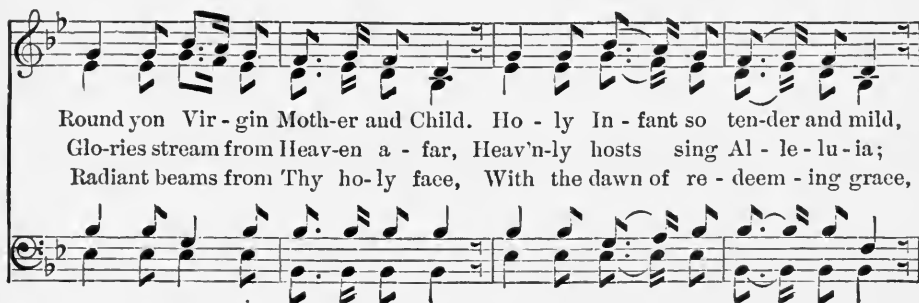
## HOLY NIGHT.

MICHAEL HAYDN.

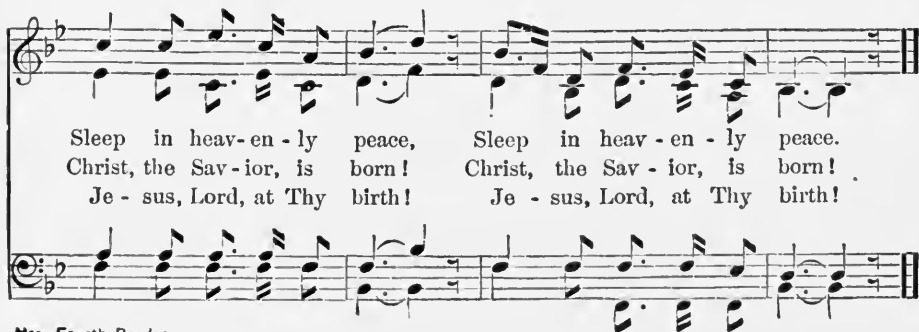
*pp*



1. Si - lent night, Ho - ly night, All is calm, all is bright  
 2. Si - lent night, Ho - ly night, Shep - herds quake at the sight,  
 3. Si - lent night, Ho - ly night, Son of God, love's pure light



Round yon Vir - gin Moth - er and Child. Ho - ly In - fant so ten - der and mild,  
 Glo - ries stream from Heav - en a - far, Heav'n - ly hosts sing Al - le - lu - ia;  
 Radiant beams from Thy ho - ly face, With the dawn of re - deem - ing grace,



Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.  
 Christ, the Sav - ior, is born! Christ, the Sav - ior, is born!  
 Je - sus, Lord, at Thy birth! Je - sus, Lord, at Thy birth!



## GUIDE ME, O THOU GREAT JEHOVAH!

Rev. W. WILLIAMS.

F. HÉROLD.

1. Guide me, O Thou great Je - ho - vah! Pil - grim  
 2. O - pen now the crys - tal foun - tain, Whence the  
 3. When I tread the verge of Jor - dan, Bid my

through this bar - ren land; I am weak, but Thou art might-y,  
 heal - ing stream doth flow; Let the fier - y, cloud - y pil - lar  
 anx - ious fears sub - side; Death of deaths, and all de - struction!

Hold me with Thy pow'r - ful hand. Bread of Heav - en,  
 Lead me all my jour - ney through. Strong, De - liv - 'rer,  
 Land me safe on Ca - naan's side. Songs of prais - es,

Bread of Heav - en, Feed me till I want no more.  
 Strong De - liv - 'rer, Be Thou still my strength and shield.  
 Songs of prais - es, I will ev - er give to Thee.



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